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LETTERS TO THE EDITOR

BROWN BABIES

In your January 1947 issue of EBONY, there were letters written to you by persons who are interested in "Britain's Brown Babies." I, too, have a little brown baby and have been thinking that some one of these persons might like to adopt it, since it appears that they could do more for it than I.

M. D.

New York, N. Y.

CHAMP CHALLENGED

In reading my January issue of EBONY, I saw the cut of Mr. William Taylor of Baltimore, Md., who lays claim to the "title" of the "World's Champion Nail-Driver." Through your magazine I would like to know from Mr. Taylor just where he won such a title, or is it "Taylor-made?" I am not from Missouri, but would like to know if he ever participated in a competitive nail-driving contest.

I know more than a score of nailers who would like to have a crack at the so-called "title." If Mr. Taylor has a sponsor with cash and would like to meet some real nailers who think the two speeds used by the "champ" are too slow, let me know. 1200 nails in 25 minutes! One should be able to make music, for 1200 nails should not take more than 20 minutes for 7-penny nails.

I nominate the following men from Texas as the fastest nailers: Walter Morris, Theodore Denman, Jesse Howard, Ernest Perkins, Ollie Jones and yours truly. Through your magazine, we are issuing a challenge to Mr. Taylor. Accept "Champ" or crawl into your shell and admit the title is "Taylor-Made."

URIAH H. BARNABY

Kelty, Texas

BOSTON

In your recent article on Boston, you forgot to mention that although one fourth of the Boston "elite" are true thoroughbreds with genuine culture and background, the remaining three-fourths of Boston society consists of waitresses, elevator operators, maids, nurses, bellhops, waiters and red caps. Some of these, however, have secured jobs in the government since the war and their social position has risen to such heights that they are looked upon with all the awe and admiration of an Astor or a Belmont.

You could have mentioned that Boston society is very susceptible to good looks and any nonentity with a pretty face, pleasant personality and a passable amount of intelligence can, with a certain amount of aggressiveness, become very easily one of its leading socialites.

All in all, Boston society consists of some of the most ludicrous characters you could possibly meet.

M. L. REID

Boston, Mass.

I didn't think the Boston article too unsubtle; as a matter of fact I thought it rather accurate in tone, and not too harsh or open a criticism of Boston's

general backwardness and its pseudo-society folk. I've talked to people who felt that it was too complimentary. And of course there are those who felt that there are lots of other more important colored people in Boston who should have been mentioned.

J. W.

Boston, Mass.

Your story on Boston which appeared in the March issue of EBONY magazine should be commended on general principles.

As to your reference to Communistic activities in our city, please permit me to assure you that the threat from that quarter is exactly of pigny size, and we hope soon to have it quarantined. The small infiltration by Communists into our beloved local branch of the National Association for the Advancement of Colored People is the reason for driving from its membership many thoughtful and leading citizens, and not as you suggest because of the "slum dwelling and laboring classes" becoming members. Good Americans whose families for generations have helped Boston to maintain her position in the front rank of cities for justice and equality, can hardly be blamed for refusing to be contaminated by touching elbows with Communists and their derelict followers who would wreck the greatest organization in the world.

WALTER J. STEVENS

Roxbury, Mass.

Colored Bostonians of the patrician class are an infinite minority; four-fifths of Negro Boston being migrants from the West Indies, Canada, Cape Verde Islands . . . and Dixie. Essentially, there is no abyss of difference between Negro Boston and Negro New York City, Philadelphia, Washington, D. C., or "Negro-anywhere-else-in-the-U.S.A."

JACK MILLER

Roxbury, Mass.

In the March issue of EBONY there are some statements which this writer wishes to correct. One, in particular, is misleading to the many readers of these pages. As it stands, it would appear that but one family of Negroes are residents of Framingham, Mass. Indeed, there are many Negroes whose home has been Framingham for several generations over a period dating back to Colonial days. Their presence there makes interesting history.

This has been known as the town from which Crispus Attucks walked to Boston (a distance of some 22 miles) on that fateful day of the Boston Massacre when he fell, the first of five to give their lives in the war against England.

The youth from this group have served in every war of our nation's history, and in World War II twenty-four served in the Army and five served in the Navy. Most of these citizens own their homes; some have even built them with their own labor.

The indications are that there are more Negroes living in Framingham, in proportion to its population, than other towns of relative size. We take a pardonable pride in this fact.

META WARRICK FULLER
Framingham, Mass.

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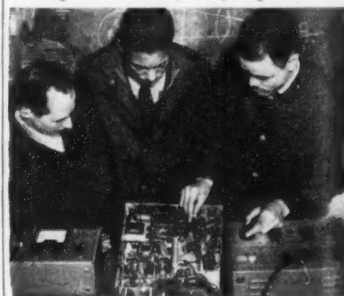
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LETTERS

(Continued)

MARIAN ANDERSON

In your April Issue, which featured an article on Miss Marian Anderson, there was a column titled "She Finds Fun In Looking After Affairs Of Mari-anna" in which you mentioned as follows, I quote: "A painting by Tious in the room was a Christmas gift from her husband."

I wish to state that the painting mentioned in Miss Anderson's favorite spot was a life size portrait of Miss Anderson which I was commissioned to do by her husband, Mr. Orpheus Fisher. Unfortunately, my name was misspelled in your article as Tious, and should have been Pious.

It is a rare privilege for a painter to get the chance to do Miss Anderson, so I hope that you can see the importance of rectifying the error in the spelling of my name.

ROBERT S. PIOUS
New York, N. Y.

Among the interesting picture-stories in the April issue of EBONY was the feature story on Marian Anderson. In the cover picture comment, it was stated that Miss Anderson and Walter White were . . . "the only two Negroes who have made the cover of Time magazine." I don't know the total number, but Joe Louis, the heavyweight champion, was once portrayed on the cover of Time in September 1941, just prior to his fight with Lou Nova. I think there was a story going around, at the time, that once an athlete was pictured on that magazine's cover, he immediately suffered defeat in competition. By defeating Nova and retaining his crown, Louis proved the story for what it was, a myth.

TED CORBITT
Brooklyn, N. Y.

Your note on your cover for April 1947 contains an error. Time magazine once carried the picture of Richard B. Harrison after he became famous as De Lawd of Green Pastures.

EDITH W. FULLER
Jefferson City, Mo.

● ED. EBONY erred. Four Negroes have appeared on Time covers. Artist Tious is in reality Robert S. Pious.

LETTERS ON LETTERS

To me, your Letters to the Editor (the quality, I mean) are unexcelled by any magazine. Especially, I wish to note Mr. W. P. Moore's "G.I.'s in Germany." His statement on your highly commendable "Letter" policy and on all our common humanity is both nobly intelligent and intelligently noble. I have never been so in accord with an unknown brother.

DUANE K. FURBUSH
Adrian, Mich.

You will cheapen EBONY by printing every letter you receive. Every publication reserves the right to decide what is fit material for its public. EBONY readers are growing daily and you showed little discretion in printing letters by Carolyn Morrison in the December issue and by Gladys Brown in the March issue. Remember, everybody will be reading about us.

GARY, IND. THOMAS GREEN

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BACKSTAGE



EVER SINCE EBONY's first issue appeared in November, 1945, the magazine has been in the public eye as something entirely new in publications. Especially watchful have been trade journals, whose business it is to test the pulse of magazines and newspapers.

Somewhat encouraging then is the report in a recent issue of Tide, the weekly newsmagazine of advertising and marketing, that "today the outstanding Negro magazine is EBONY." The finding is part of an extensive study by Tide's editors of the Negro market and press—a study sometimes complimentary and sometimes not so. Tide's editors save their warmest plaudits for EBONY and declare that the magazine "champions the Negro causes consistently but with enough taste and restraint to avoid the taint that afflicts so much of the Negro press."

Tide's comments are part of a series in various publications which have noted the successful career of EBONY. Our first issue drew a two-column story in Time Magazine which commented on our "all-around cheerfulness" and said "EBONY wants to show how normal Negroes are." Newsweek was somewhat more dour on EBONY's possibilities for long life, panned our "lax editing, loose writing, and inaccuracies." Not many months later, however, Newsweek found an EBONY story so newsworthy that it asked for and got permission from us to reprint four pictures and several paragraphs of text from EBONY as one of their lead stories.

Magazine World in an article on Negro publications noted that EBONY's March, 1946, cover girl Lena Horne marked "the first time any Negro magazine has used a four-color reproduction." Publisher Bennett Cerf in his popular "Trade Winds" column in the Saturday Review of Literature went all out in his commendation: "EBONY... is edited with taste, intelligence and a shrewd understanding of what its public wants."

In our scrapbook these items have a favored spot and we hope we can continue to warrant the laudatory plugs from these important sources. These coming summer months, we have lined up a number of outstanding features to maintain the high standards of EBONY. Next month's issue will feature a long-needed roundup of "Where To Go For A Vacation." EBONY's editors have done a thorough job in ferretting out many Negro and interracial resorts for the prospective vacationer. One of them—not as expensive as most folks believe—is Bermuda, where Emily Wilson (above) is enjoying herself sail-boating.

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VOL. II, NO. 8

JUNE, 1947

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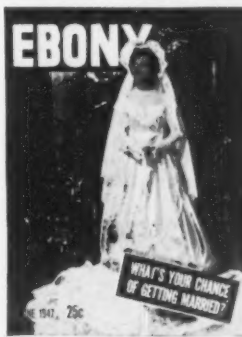
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COVER

Dorris Bell was bride of the year in Detroit's Negro community where her family ranks high in social circles. Gowned in ivory satin and net, she was the envy of many single girls whose chances of marriage are going down these days because of the shortage of men. How the odds against marriage are worrying the single ladies is revealed in an article on Page 21. Credit the kodachrome of the Detroit bride to Jack Cameron of Acme.



EBONY PICTURES

The following is a page-by-page listing of the sources of photos in this issue. Where several sources are credited, the listing is from left to right, top to bottom:

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THAT LAST LAXATIVE DOSE... What did it do to you? Practically knock you out? Or just sort of stir you up inside without giving the relief you needed?

It's a fact that some laxatives are too harsh—too powerful. Others are just too weak to do any good.

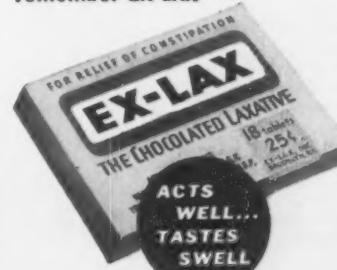
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THESE BRAND
-NEW HITS!
"Do You Know What
It Means To Miss
NEW ORLEANS"
"The Blues Are Brewin'"
"Endie"
"Where The Blues
Were Born In
NEW ORLEANS"



IN THE SHADOWS of a secluded hotel room, banker Neil Kingsblood ponders a shocking discovery—his great-great-grandfather was a full-blooded Negro and he therefore has 1/32nd Negro blood.

Kingsblood Royal

Sinclair Lewis writes a best seller on Negroes

FOR TWO YEARS Sinclair Lewis, America's top-ranking novelist and Nobel Prize winner, has been writing a book on the most controversial theme ever touched in the 20 novels he has authored since 1914. In his literary career Lewis has treated many hot-to-handle subjects, from Billy Sunday clerics to home-grown U.S. fascism. But his newest work, *Kingsblood Royal*, published this month, tackles the most ticklish problem in America today—Negroes.

Kingsblood Royal presents an idea which, to most Americans, is revolutionary—"that Negroes are nothing more nor less than human beings. They have the same motorcycles, admiration for Ingrid Bergman, and hatred of getting up in the morning that characterize the rest of the human race—white, pink, tan, yellow, green and office-color."

In 349 blistering, fast-moving pages, Lewis has painted a down-to-earth, penetrating, complete portrait of Negro life in

America through the medium of a dramatic, heart-rending story of a small-town Minnesota banker who discovers at the age of 31 that he is 1/32nd Negro. Unlike too many white authors who turn their attention to Negroes, Lewis does not idolize the race, nor naïvely bend over backward to put haloes on all colored people. Lewis' Negroes are everyday, common folk—some mean, dirty, arrogant and offensive, others honest, intelligent, warm-hearted and loveable.

The June Literary Guild selection, Lewis' book is as its publishers declare, "a blazing story with a theme that will jolt the nation." It will be angrily debated by both its white and Negro readers. But whatever their opinions, the novel cannot but have a violent effect on their thinking about race and about America. On the following pages, *EBONY* presents a picture-dramatization of the story of Sinclair Lewis' *Kingsblood Royal* as reenacted by photographer Wayne Miller.



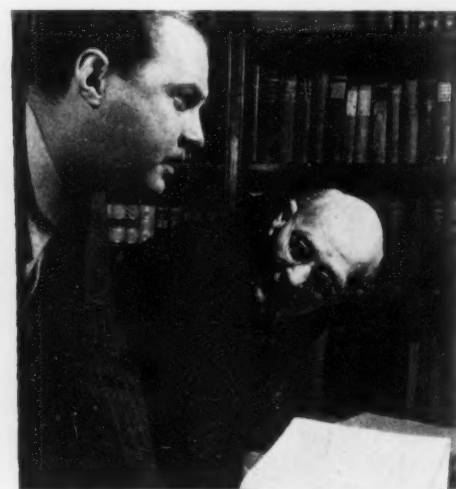
THE KINGSBLOOD FAMILY is a solid, upstanding, respected pillar of the community in Grand Republic, Minnesota (pop. 90,000 since the war). Life in the small city is a round of playing bridge, voting Republican and maid trouble for athletic-looking, 31-year-old Neil, ex-infantry captain now assistant cashier of the Second National Bank, and his wife Vestal, once Junior League president and still inclined to hold his hand in the movies. Vestal (and most of Grand Republic) sees her husband as "a one-hundred per cent normal, white, Protestant male, middle-class, efficient, golf-loving, bound-to-succeed, wife-pampering Midwestern American." Mischievous daughter Biddy's big interest in life is her pet dog. The mournful-eyed black cocker spaniel named "Nigger," despite the name, is very much at home in restricted Sylvan Park, which is "just as free of Jews, Italians and Negroes as it is of noise and mosquitoes."



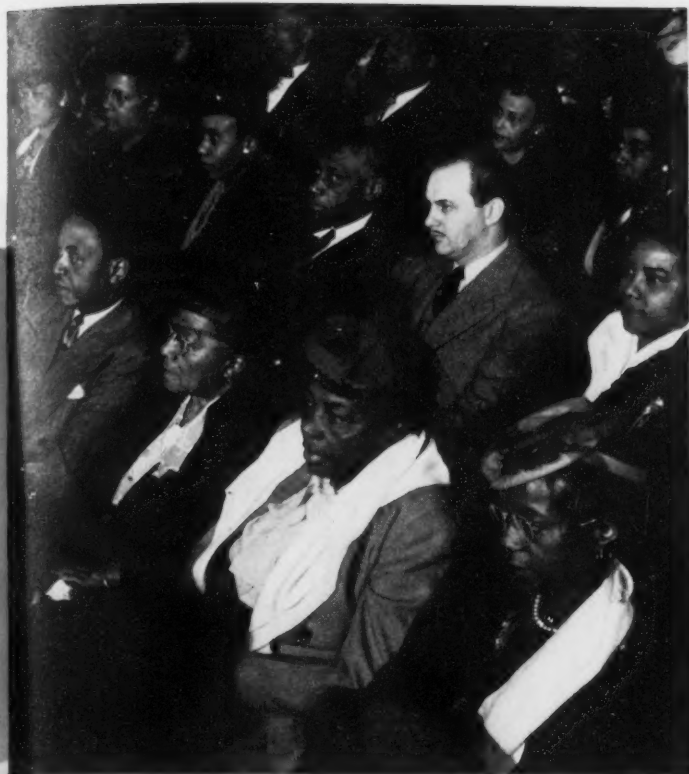
MAID TROUBLE plagues the Kingsbloods. Angry at Belfreda for staying out late, Neil and Vestal sneak into her room to find what was once a neat boudoir now a disorderly mess. Belfreda discovers them snooping, stares at them malevolently. She resents dog's name of "Nigger," berates them. Neil answers: "Anything to please you! We'll call the mutt 'Prince'!"



ROYAL BLOOD in Kingsblood family is suspected by Neil's father. He urges son to trace ancestry. "Maybe we're kings." Neil starts buying history books, but hits deadend in finding father's "royal family." On a business trip to Minneapolis he visits mother's parents, learns his great-great-great grandfather was a frontiersman named Xavier Pic.



AT HISTORICAL SOCIETY, Neil tells official he's tracing Pic for a fellow GI, wants to know "whether Xavier was pure French, or part Indian . . . what race would it make this fellow himself." Learned man finds letter from Pic to a frontier general which announces bluntly "I am to all intents a full-blooded Negro, born in Martinique."



FINDING HIMSELF A NEGRO with 1/32nd colored blood, Neil is haunted by fear whites will detect his secret. Barber's remark about his curly red hair make him wonder if he means "kinky hair." Back in Grand Republic, Neil determines to "learn what a Negro is . . . to learn what I am." He goes to a Negro church, listens to sermon "as might have been preached in any Rockefeller-Gothic church on Fifth Avenue" and finds congregation "like any group of middle-class church-going Americans."



MEETING ONETIME SCHOOLMATE Emerson Woolcape, Neil is invited to his home and gladly accepts bid. "When a man is born a Negro at 31, he needs a family," he thinks. He yearns to ask, "Shall I, who am a Negro, become a Negro?" but instead abstractly discusses race. Woolcapes answer question "Is it hard to be a Negro?" with "Unceasingly. Especially we who look white get humiliated." They relate tragic Jim Crow experiences and Neil bursts out sympathetically: "I understand, because I've found out that I am part Negro myself."



AT INTELLECTUAL BULL SESSION after Woolcapes pledge secrecy about his Negro blood, Neil meets hard-boiled nurse Sophie Concord, "the most beautiful woman he had ever seen, and the least frigid." She cynically asks: "Are you another white slummer or a real friend of our race?" After she sneers at "ofays . . . on the make . . . who believe they can be loved hot in our world." Neil admonishes himself: "Don't you think you could love the race without wanting to pet its representative, Kingsblood, you frustrated white man?"



LUNCHEON WITH SOPHIE at chicken shack is arranged after she learns he is actually Negro. He professes love but she taunts him for not coming out as Negro or leaving "that ice-water woman, Vestal." He fears Vestal will quit him, asks Sophie if she'll stand by. Her answer is "No" and an admonition: "Oh, Neil, darling one-per-cent-solution lover, you might have been a grand New Negro if you hadn't been brought up a suburban Christian white gentleman! But as it is—farewell forever."



OPEN ADMISSION that he is Negro is made by Neil at dramatic Auld Lang Syne Holiday Stag of sedate, exclusive Federal Club. Meeting follows run-in with father, who angrily shouts down Neil's statement that he is part Negro, with "Are you trying to make out your own mother—my wife—is a nigger?" Later, with brother pleading, "Don't do it, boy!" Neil answers anti-Negro slanders with announcement: "I have some of what you call 'Negro blood' myself." President asks Neil to resign.



FIRING FROM BANK JOB follows when Neil refuses to promise president that he will never again go "to lunch publicly with a white man." Real estate agent demands he get out of restricted development and all friends shun him. At home tempers flare as Vestal, always popular and now shunned, tells him: "Neil, isn't there some awfully nice colored gal that could help you more than I can?" But he reassures her of his love and she responds with "Okay, Romeo, let's go!"



LITTLE BIDDY LEARNS what it is to be a Negro, comes into house crying because children call her "Nigger." Kids tell her Negroes are slaves and "slaves aren't good for nothing except to take off their clothes and parade in front of their masters, bare-naked." Neil gets two jobs but can't hold onto them because of anti-Negro pressure. With another baby (tentatively named Booker T.) coming and neighborhood threats increasing, Vestal bitterly denounces "shirttail Nazis" and insists "We'll stick right here."

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READY TO BATTLE MOB, Neil and Vestal get out rifle and gun to defend their home. White neighbors, impatient with legal moves to enforce restrictive covenant, send warning note: "You better get out of this neighborhood quick. This is sent to you in the name of the cross of Christ, decent womanhood and American civilization." Vestal bitterly comments: "I'm getting it through my thick head now what it's all about." As night falls on the *Kingsblood* home, white and Negro friends come with weapons to help. Sophie Concord is there too—"if there's any cooking to do—or any nursing." As a rock crashes through a window and crowd closes in, Neil goes to the front door and calls out: "I'm going to kill the next fellow that takes a step." Lewis crams more action than can be seen in an Alfred Hitchcock movie into the final exciting passages to give *Kingsblood Royal* a thundering, heartening finale.



2 P. M.

Signing in at New York Central's Mott Haven yards, waiter Curtis Smith is assigned to the Pacemaker, leaving for Chicago at 4:15. He reports two hours early.



2:30 P. M.

Shopping in commissary with steward, Smith subs for waiter-in-charge and fills huge basket with food for dinner in New York, breakfast in Illinois.



3 P. M.

Stocking diner, motor cart minimizes danger and strain. On many other roads, waiters still have to yank heavy carts across slippery tracks.



8:15 A. M.

Chicago at last. Over toast and bacon, Smith plans six short hours with his girl as he rides into yards. At 3:00 same afternoon, he goes East again.



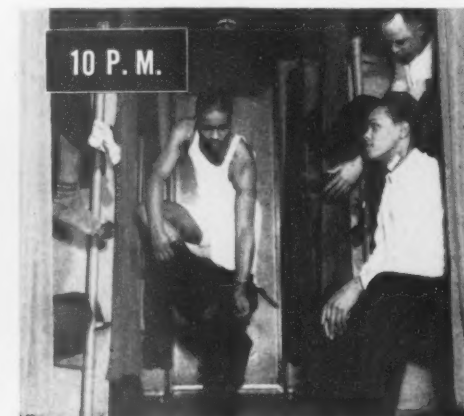
6 A. M.

First call for breakfast finds a few eager beavers up, setting watches ahead one hour. Waiters must get up at 5 a.m., serve an average of 25 persons per meal.



5:30 A. M.

Up early in morning, steward and chef discuss provisions needed for return trip to New York. These must be picked up at Chicago commissary.



10 P. M.

Bedtime is welcome after hard grind in diner. Comfortable 3-decker berths are contrast to some lines where waiters sleep between chairs in diner.



9:45 P. M.

Long breath is grabbed by tenderfoot waiter Smith after chores are over. He reads PM while others write letters or snooze as bedtime approaches.

AROUND THE CLOCK WITH A

NOBODY lives a more cockeyed life than a greenhorn dining car waiter. On a madcap merry-go-round riding the rails around the nation, the freshman tray toters are among the best-travelled young men in the States, yet they rarely have a chance to enjoy the scenery or the pep to see "the world" at the end of the line.

Typical tale of two cities is the routine of 26-year-old Curtis Smith of New York for whom a phone call any time of day or night is the beginning of a job and a journey. Having left his Wright Aircraft lathe on V-J Day, Smith has only 15 months "seniority," thus still gets a weirdly irregular schedule of runs. One week he may be working to Chicago, another to Miami. On these pages is the picture story of his job around the clock to Chicago on the Pacemaker.

In Chicago he takes a date out between the odd hours of 9 A.M. and 3 P.M. In New York he is home only about two full days a week.

Smith still gets a kick out of new things he learns on his job, regularly bores his friends with miscellaneous generalizations.

About passengers:

- Women are more dignified and courteous than men.
- Men are less exacting than women, and when pleased by the service are more apt to write the New York Central and say so.

• Children "are always difficult," make any waiter shudder simply by toddling toward his table.

• Students going back and forth between colleges are usually good-natured.

• Women of both races try to date waiters. Waiters are told to be pleasant, impersonally conversational, yet not to talk too much. Escaping such females is really a problem under the circumstances.

• Colored people tip more generously than whites.

• Many Negroes, cognizant of usual white restaurant discourtesy, are reluctant to eat in diners. Waiters usually take pains, albeit subtly, to make them feel at ease.

About waiters:

• They are forbidden to grow moustaches.

• They do not answer to "Hey, George," wait for the Dixie-minded diners to say "Waiter." Some respond reluctantly to "Boy," feeling, like Smith, that it is a class rather than a racial distinction.

• Despite gags about a girl in every port, most waiters find it hard to meet women in the short time they are in new towns.

• Favorite roads are Grand Trunk for salaries, the Santa Fe, for unique overnight quarters, usually in best Negro hotels.

• At the end of each run waiters give chef from 25 to 50 cents, an old custom which per-



Preparing for dinner, first chef stuffs turkey to be roasted in huge pressure cooker. At \$266 monthly, he is highest paid in diner, worked up from 4th cook.



Arriving at Grand Central Station, waiters sit in required formation. Inspection of shoe shines, haircuts, fingernails precedes start of run.



Loading up for dinner starts at six. Fitting four waiters into pantry 8'9" long, 3'9" wide makes rush hour tough on tempers. Four cooks work in 3-foot aisle.

FRESHMAN DINING CAR WAITER

sists because, "It's good to be on amiable terms with your chef."

• Chefs eat what they like, but waiters get the same crew food for two weeks.

On the Pacemaker waiters usually work overtime (34 hours), get paid for 40 hours anyway if they sign up for 240 hours, or 6 trips a month. When Smith misses a trip, he is docked 40 hours from 240, is paid only for actual hours worked and collects a decidedly light paycheck that month.

If his run is cancelled, Smith can "bump" any junior down a notch and take his job. The bumped man can in turn claim the post of one with still less seniority, and so on down the line.

Freshman waiters like Smith do well to avoid luxury speedliners like the Super Chief, the Broadway Limited, the El Capitan. True, movie lovelies and shipping magnates tip lavishly, but dote on their favorite coast-to-coast waiters. Greenhorns are considered gauche for not knowing how much vermouth one likes in his martini or which horseradish another likes on her shrimp. The attitude shows up in scornfully scanty "gratuities" (as the union contracts starchy refer to tips).

Times are getting bad. A year ago a quarter was the average tip. Today men are lucky with fifteen cents, and there are plenty of dimes floating around, too. Porters, counting up their tips, agree with waiters that a depres-

sion is on the way. Their wartime average of fifty cents is now fifteen cents lower.

As most waiters' salaries are \$170, the men depend much on their tips. Two exceptions to the tip tradition are the Pere Marquette and Chesapeake and Ohio lines, which boosted wages over \$200 on condition that no tips be accepted. The raise, usually based on a second cook's salary, adds up to far less than the old wage plus tips. The men are howling to the AFL Dining Car Workers' union for relief.

The white-over-black employment pattern, as familiar to U.S. diners as salad bowl and rye-krisp, is changing.

The Southern Pacific is systematically replacing Negro bartenders and club car attendants exclusively with whites, a Jim Crow hiring pattern which the union is fighting hard.

But on the Illinois Central and Pennsylvania lines, colored inspectors and stewards (\$250 a month) hold jobs which Negroes never had before. Unfortunately, the recent falling off of railroad travel dealt harshly with new stewards as well as green waiters and cooks who had little seniority. Most of the colored stewards have been furloughed, with a promise to rehire as soon as business peps up. There has been strong opposition from the white stewards union (AFL), however, and the men may have trouble getting back the jobs they fought so hard to win.



Serving college girls is usually a good deal—they are cheerful, chatty, tip about 25 cents. Smith once got a \$5 tip from a drunk for a sandwich after hours.



Checking totals with steward ends meal. "Splazzing," racket of writing no checks and splitting meal price among steward, chef and waiter, is extinct now.



Silver-polishing is always pepped up by chef's tall stories of legendary Negroes who punched insulting white patrons, escaped five train wrecks, got \$50 tips.



Crew eats after 6½ hours of work. Conversation at meals ranges from diners' peculiarities to tips, unions, plans for dates in Chicago.



Serving train maid is task assigned Smith after diner is closed. Employees eat unexciting "crew food", which does not change for 2 weeks on NYC lines.



New York date with Iris Jones occupies one of Smith's three nights on terra firma. She wants to see a show downtown, he wants to stay in Harlem near home, because he must work again tomorrow. Smith is getting to know "a girl in every port."



Silver polishing chore dogs Smith from job to home. As he works, his father, Walter D. Smith, holds forth on *The Tempest*, a favorite from his repertoire of dramatic readings. An ex-dining car waiter, he has been a bank employee for years.

ONETIME COURIERS FOR NEW JAZZ NOW SPREADING MESSAGE

IN THE dizzy years around the time of the first World War, the homecoming of railroad waiters, porters and cooks was a cause for excited gatherings. Burdened with the latest Bessie Smith and King Oliver records, straight from New Orleans, Chicago, St. Louis and Kansas City, the railroad men were the best couriers "the new jazz music" ever had.

Today's railroads, jittery about competition from pretty airlines stewardesses, implore crews to keep their minds on their jobs. But dining car men have a lot of other things on their minds, and are spreading them from Mexico to Canada even more thoroughly than they did jazz.

They are kicking militantly at color lines. An Alabama crew went on a sitdown strike when its steward refused to serve a Negro passenger. Waiters defied bosses to feed colored troops in southern dining cars all through the war.

Aboard the Dixie-bound South Wind, a lusty breeze repeatedly blew away Jim Crow symbols last year. Its dining crew, fed up with curtains separating colored patrons from whites, had a sense of humor: those curtains mysteriously "just disappeared, sir" so often below Washington, D.C., that the Pennsylvania road finally just let the Jim Crow corner go naked.

Off wheels as well as on, their militancy against racism persists. Wait-

ers in Jackson, Mississippi, risked their necks to testify against Senator Bilbo. Waiters' wives in St. Paul, Minnesota, led the teachers' strike for higher public school salaries.

Young Curtis Smith, fresh from earning \$320 a month in a war plant, yelped at his starting dining car salary of \$28 a week until old-timers shut him up with tales of pre-World War I wages: \$25-\$35 a month. Even in 1937 wages were but a third of today's \$170 on many roads. Only the 1937 Railway Labor Act made waiters lose their fear of being fired for unionization. They joined the new Dining Car Employees union, a branch of AFL Hotel and Restaurant Employees, which now has 12,000 members out of the 19,000 dining car workers in America.

Today the American-Mexican-Canadian-Negro-White-Indian group has won big raises, seniority rights, trials before firings, one week's paid vacation, but no overtime or sick leave pay.

When Smith tucks a volume on real estate (his future career) into his overnight bag, he is acting in the tradition of many colored professionals. Railroad alumni who worked summers on dining cars to raise tuition money include cartoonist E. Simms Campbell, Congressman William L. Dawson, Columbia trials lawyer Leon Ransom, photographer Gordon Parks, dental surgeon William J. Walker, physician M. O. Bousfield. The Jones brothers, widely-known numbers kings, also



A drink with an old friend, Catherine Fields, starts Chicago sojourn. Smith is too tired to do much, tries to tell her about the trip instead. He is still new enough on job to enjoy talking about it, but "most girls are not really interested."



Goodbye kiss ends Chicago stay as taxi-driver taps his foot and the hour gets perilously close to train-time. In Smith's bag are blue pants with red stripes, "shiny black shoes," 2 pair of white shorts, clean socks, a PM, book on real estate.



Salad-bowl Svengali teaches tossing. Waiters fix salads and most cold dishes to ease chef's job. Illinois Central R.R. teaches its men with movies and demonstrations in a train-sized diner, kitchen and pantry in its Chicago commissary.

OF INTERRACIAL GOOD WILL

served on diners before embarking on more lucrative careers.

White patrons, reared on the grinning, scraping waiters which the railroad ads like to portray, often scratch a "menial" to find an intellectual. One recently started a words-of-one-syllable chat with Smith; looked astounded when he said, "If the U. S. can dig up two million for an A-bomb, we should be able to find a few cents for public housing."

However, most waiters are not collegians, but men who think of waiting as a permanent job, usually spend 20 years on it.

They carry on the fight for better working conditions. Air-conditioned berths are anything but the rule; many must sleep in the diners, get blankets from the damp, airless hole in the floor called a "possum belly." Layover facilities are usually hot, crowded, run-down dormitories placed too close to the yards for quiet. Consequently, tired waiters must spend their money on hotel rooms or go sleepless.

Two unions are fighting to bring the men better surroundings. CIO United Transport Employees champions talk vehemently of AFL Jim Crow, which keeps colored stewards out of the stewards' union.

But the AFL men say they are glad to pay \$2 monthly to the AFL. They proudly point out that labor history was made last year by Local 351 of the Dining Car Waiters when it won Santa Fe workers \$400,000 back pay, the largest sum any union has handed out in ten years.



Books on real estate absorb a good part of Smith's time and tips. He thinks steady perusal of his large library will help him get through school when he leaves his dining car job. He has worked on N.Y. Central and Atlantic Seaboard.

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COPS, CRIME AND COLOR

QUIETLY and with a minimum of hullabaloo, a major upheaval in race relations has occurred in the South under the noses of the Bilbos and the Talmadges. Primarily a wartime development carried over into the postwar years, no less than 45 Southern cities today employ 200 Negro policemen who are accepted as "the law" by both races. Only three states—Alabama, Louisiana and Mississippi—are holdouts against the trend.

While the South, with more than three-fourths of the nation's Negro population, still has less than an eighth of the country's colored policemen, the growing awareness of many white police chiefs of the value of Negro law enforcement in ameliorating crime and easing racial tensions is good news from Dixie. Most of the new Southern minions of the law have been hired in small communities where close relationships between townspeople make naming of Negro police significant in contacts between the races.

Typical is Summerton, South Carolina, second town in the state to put colored officers on duty. Perhaps the smallest corporate town in the nation with Negro police, Summerton (with 2,284 Negroes out of a total population of 2,601) has found colored cops to its liking. The police chief is white; his entire force consists of two Negroes, who serve on Saturdays only but are authorized to make arrests at any time. However, only the police chief himself can arrest whites. "We do this to prevent trouble," the chief claims. "You know how some people act about things like that."

The largest city in the South, Atlanta, still does not have Negro police but civic and church groups have joined a movement for their appointment.

The Bluecoat As A Symbol

IN TERMS of democracy, appointment of Negro policemen in Southern cities has far more significance than just added protection for Negroes against criminals, more respect for the law by Negroes and less brutality by police. It means more than the inevitable reduction of the number of Negroes killed annually (more than 50% of all Negroes killed by whites are slain by police). And, conversely, the number of police killed by Negroes will drop (more than 35% of all whites killed by Negroes are police). Its importance goes even beyond the prevention of racial violence.

The very substance of democracy is involved in the campaign for more Negro police.

To most Americans a policeman's uniform is a symbol of government in this country. The bluecoat and nightstick are in many ways more the insignia of authority and power to the little man in the street than is a U. S. Senator's desk in Congress. The cop on the beat is a visible, immediate contact with government. He is "the law."

Because only 1,533 out of 169,502 policemen, sheriffs and marshals in the United States (1940 census) are Negroes, "the law" and "the government" are lily white in the eyes of most American citizens. Certainly this is true as far as Negroes are concerned. Although Negro communities have had many bitter experiences with police excesses and have no love for the police force as an institution, the need for more and more Negro officers is apparent as part of the continuing crusade for fuller participation in government. For as long as the Negro is not included in the machinery of law enforcement, he will be outside the law and outside the government from the viewpoint of most whites.

Chicago And New York Lead

THE FIRST Negro policeman in America was hired in Washington, D.C., strangely enough. The date was 1861, when the Metropolitan Police Force was organized at the beginning of the Civil War. Although the capitol is very Southern in many respects, it finds its Negro cops among the most efficient and respected on the force. Today the District has 113.

Northern cities like Chicago and New York were quick to follow the District of Columbia in hiring Negro police. The Windy City's first, appointed in 1872 by the Republican Party, at first wore plain clothes because politicians wished to make them as inconspicuous as possible in white neighborhoods. Chicago today has a colored police captain, but its police department is the only branch of the city government which keeps a record of the color of its employees. Only other city with a Negro police captain is New York, which has a splendid record in opening all ranks of the department to its colored officers.

Colored Cops No Cure-All

YET THE appointment of Negro police does not assure racial peace in the Negro community. Washington, with one Negro cop for every 1,650 Negroes, still has a record as bad as many Deep South cities in the number of police killings of Negroes. Chicago's 1919 race riot was blamed in great part upon negligent police, although there were 89 Negro officers on the force at the time. Harlem's race riot of four years ago was set off by the shooting of a Negro vet by a white cop.

Nor does the hiring of Negro cops necessarily mean the end of police brutality in colored neighborhoods. Some race coppers have proved the equal of whites in becoming arrogant, mean and sadistic when given a badge and gun. One Chicago detective has the dubious honor of having killed more than 10 men during his career, earning the nickname of "Two-Gun Pete." Several years back, the feeling of the community towards one particular Negro officer was demonstrated with applause in a local theater when it was announced that he had been discharged from the force.

No better and no worse than white policemen, Negro officers do not guarantee—as some authorities claim—a reduction of crime in colored neighborhoods. Crime is caused by economic, rather than racial factors and as long as poverty, slums, ill health and unemployment are the lot of Negroes, no amount of Negro policemen will cut the number of Negro crimes. The number of Negro cops on Chicago's South Side has steadily increased over the years. But so has the crime rate, as living conditions become increasingly difficult and more and more migrants from the South are jammed into the area. Those who have attempted to claim that crime is racial rather than economic are answered by Dixie statistics. They show that the South, the poorest section of the nation, accounted for the highest proportion of murders of whites by whites.

A report by the Chicago Crime Commission on the high crime rate in the Negro area said recently: "The answer to the high frequency of crime in the district is not to be sought in the fact that this area is populated by a particular race. There never has been developed any scientific basis for attributing any connection between race and crime."

Just Share of Police Protection

THOSE who look for unbelievable miracles from Negro police are bound to be disappointed. Racial violence, police brutality and crime need more basic solutions than putting a Negro cop on the beat.

Although hiring of Negro police can achieve much for Negro neighborhoods, intelligent leaders do not make wild claims about what they can accomplish in community relationships. Most basic demand is for a just share of police protection against criminals and full law enforcement in Negro as well as white neighborhoods. Negroes want to be able to get theft insurance for their homes (no insurance firm will grant such policies on Chicago's South Side). They want their children protected while crossing streets on their way to school (only one out of ten Southern high schools has such police assistance).

But above all, they insist on their right to participate fully in all functions of the government, whether as policemen or as President of the United States, if this be the will of the people.

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PERRY WATKINS

Broadway's top Negro scene designer turns impresario

THE DOCTOR advised the patient in his Providence, R. I., office: "A change of scenery might set you up. Why don't you take a few weeks in New York?" Perry Watkins, recovering from a breakdown, took the advice. The resulting vacation has stretched into 11 years. The ex-flower salesman-journalist-insurance man took up stage design on his trip to Gotham and "I've been changing scenery ever since," he says.

Last Christmas marked another "change of scenery" in Watkins' career: with the pulsing Ellington jazz satire *Beggar's Holiday*, he switched from designing to producing. But whether script readings, wranglings with prima donnas, rehearsals, bond-postings, angel-quests and theater-hunts cure breakdowns or just lead to bigger and better migraines is a moot point.

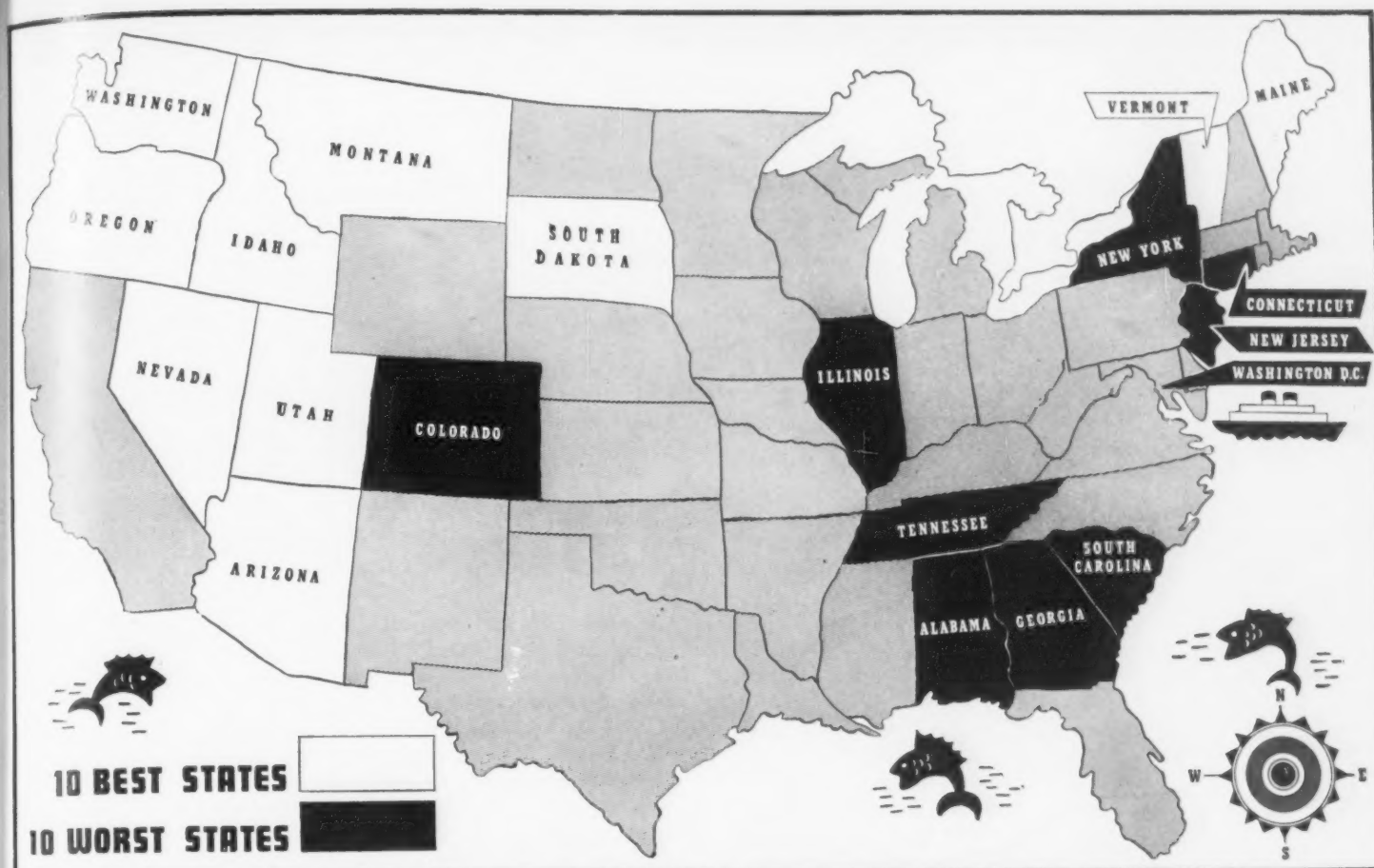
Watkins added producing to designing for financial reasons: most men can design sets for only four shows a year, averaging \$1000-\$1500 for one-set shows and \$2000-\$4000 a set for big musicals.

But today he wonders if producers' pockets jingle so loudly after all. The \$350,000 *Holiday*, one of the all-time costliest, exceeded its original budget by a third, most of which went for magnificently burlesqued bordello and prison sets by Oliver Smith, and Walter Florell costumes to drape a breath-takingly well-endowed interracial cast. Reviews were good but the box office did not thrive. The touring show is now London-bound.

Watkins forms one-third of Production Associates, a five-year-old team operating 17 hours daily seven days weekly from throbbing offices in a remodeled 56th Street brownstone house. Watkins calls the trio, "a happy combination of talents. And why shouldn't it be, with an Irishman (Thomas Ward Lanyon), a Jew (Dale Wasserman) and a Negro making up the partnership? We have a very progressive concept of the theater, and are definitely interested in social themes." Most exciting P. A. project is *Moon of Mah'no'men*, a satire on vitamin magnates who swindled Minnesota Indians out of their rice fields. Duke Ellington may do the score.

Sets for *Mamba's Daughters*, an Ethel Waters show, brought Watkins into the inner circle of Talented Thirteen designers who deck New York's top shows. However, this "big-time" debut was achieved only after Morris L. Ernst, renowned liberal lawyer, tore into the AFL Scenic Artists, Local 825, pierced its color line for the first time to win Watkins a union card.

In addition to designing 56 productions, his past includes scene-painting, which he loves, for hits like *Carousel* and *On The Town*, and decorating department store Franklin Simon's traditionally wonderful, crowd-gathering Christmas windows.



MAP SHOWS TEN BEST AND WORST STATES TO FIND AN ELIGIBLE HUSBAND. IT IS BASED ON RATIO OF NEGRO MEN TO WOMEN. NOTE WEST IS BEST, EAST AND NORTH WORST.

MARRIAGE

800,000 Negro girls will never get to altar, experts predict

NEWEST and oddest feat of modern-day social science has been the wedding of sex and statistics. With streamlined research, the hallowed institution of matrimony has been reduced to an exact science that can predict with reasonable accuracy where, when and how a girl will nab her mate.

To the four out of every ten Negro women between 15 and 34 who are unwed, chances of becoming a bride will not likely be considered in terms of statistics. Yet, whether they like it or not, more and more girls who go husband-hunting these days will have to beat the law of averages to nab a mate. With less and less man-power to go around (only 95 males to every 100 colored women) and ladies getting more and more choosy (six out of ten Negro girls in one poll said they would not marry a man unless he was good looking), the statisticians have returned some alarming figures on the odds against a lass hooking her laddie.

Some experts predict that in these postwar years as many as 800,000 Negro women will never get to the altar during their lives. At least one in seven will wind up a spinster.

With the odds 1 to 7 against wedlock, those

women, for whom marriage has an A1 priority on the calendar of coming events, must be almost as scientific as the sociologists in stalking a groom. Like any experienced hunter, they must determine the habitat and habits of their quarry. Here geography and vital statistics can make the difference between success or failure in trapping the male of the species.

Best hunting grounds for the Negro man is the state of Washington where there are 139 males to 100 females. Worst is New York state where there are only 93 Negro men to every 100 women. Only in two cities with a Negro population exceeding 10,000 do colored men exceed women—Columbus, Ohio, and Trenton, New Jersey.

Having hopped the first flyer to the happy hunting grounds, next order of business is finding when the elusive male can best be bagged. Here the gentlemen who juggle statistics tab the ages 20 to 24 as the most likely. Four out of every ten Negro grooms just get past the teens before they fall. Their brides, however, are mostly between 15 and 19.

Of 28,807 colored youths who married in 1940, more than half took partners who were

under 19. This is especially true in the Deep South and in rural areas.

However, the girl who's over 25 is by no means a lost cause maritally speaking. Actually her chances of immediate marriage are greater than an 18-year-old. But each passing year lessens the likelihood and once over 35, the odds against wedlock are well nigh impossible.

By the age of 20, most Negro girls probably have had one proposal and will get 1½ more, the statisticians say.

And the place where most men pop the question is—no, not a moonlit garden by a waterfall but the front seat of a Ford or Chevrolet.

Average time for a proposal: 1 minute, 35 seconds. After that the odds are 3 to 1 it'll be a religious ceremony in June or September.

It's 4 to 1 the couple will have at least one baby: weight 7½ pounds. The family addition increases chances for happiness by 12 per cent, lessens chances of divorce by 9 times. But if the stork doesn't come a'calling within 4 years after a girl has said "yes" and marched to the altar, the chances are about 50 to 1 that the big bird never will arrive.



From bachelor girl to bride . . .

ONCE the Big Moment has arrived and you've said "yes," the statisticians are still around to tell you how you'll probably tie the nuptial knot and why you won't necessarily live happily ever after.

If you're average, you'll be marching up the aisle to *Here Comes The Bride* after an engagement of a year. June, of course, is the biggest matrimonial month.

Preparations for the wedding usually begin weeks and sometimes months in advance. The bride and her family do most of the organizing, bear most of the expense and suspense plus the responsibility for making it a happy day. The bride must look after these items:

1. Invitations. They are usually engraved and sent to all relatives and friends of the couple.
2. Bridesmaids. There may be as many as desired. Dresses are at their own expense but bride must pay for a gift to each.
3. Wedding dress. Gown should be traditional white or cream-colored satin, if marriage is bride's first. Cost ranges from \$50, if home-made, up to fantastic price tags.
4. Music. Bride pays church organist at church ceremony and reception orchestra.
5. Transportation. Rides in big black limousine to church are on the bride's bill.
6. Reception. Complete with wedding cake, champagne to toast the bride, flowers and candles, expenses for this item can run anywhere from \$75 up.
7. Trousseau. Going-away clothes are bride's affair.

Where the bride's expenses end, the groom's begin. He has to shell out for the following:

1. Engagement and wedding ring. Gold is favorite metal and diamond most-picked gem. Price range is anywhere from \$50 up.
2. License. Cost is usually \$2.

3. Blood test. Most states charge \$5.

4. Minister. \$5 to \$10.

5. Flowers. Bouquets for bridesmaids and boutonnieres for ushers are furnished by the groom.

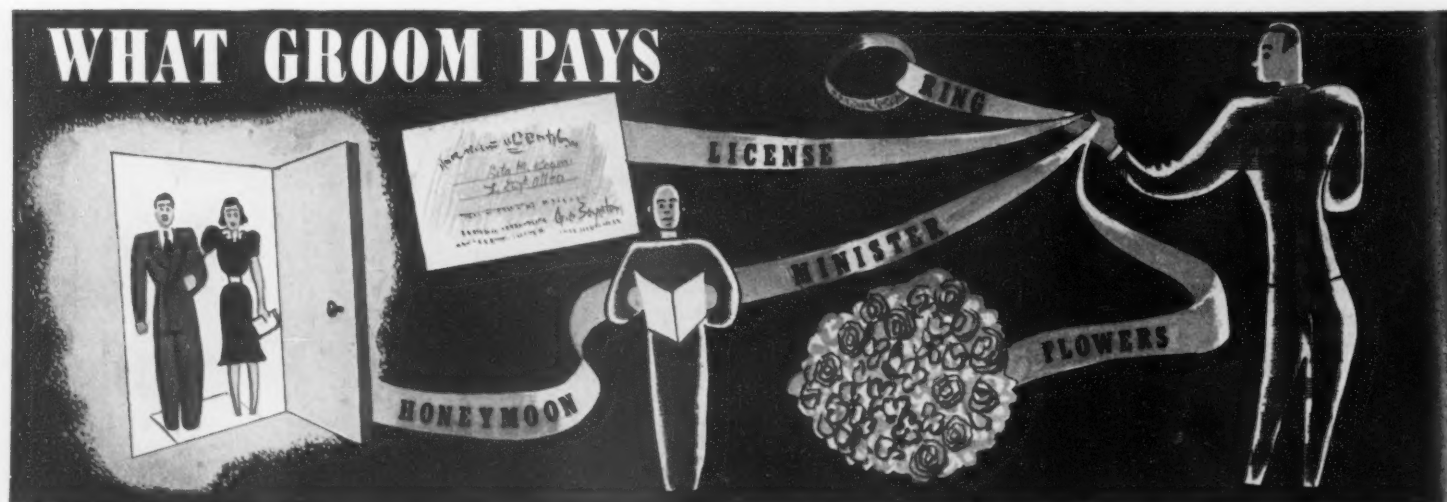
6. Honeymoon. This begins the groom's biggest expense.

In some cities a new profession has arisen—wedding director. She takes all the details off the family's hands and saves the harried and sometimes socially inexperienced mother from making mistakes.

Most Negro weddings occur on Sunday with the average reception costing no more than \$300. But the Negro community is not without lustrous social events to mark the union of prominent families and wind up with bills up in four figures. Typical was the recent Detroit betrothal of 21-year-old Dorris LaVida Bell and 27-year-old Dr. Alwin Spencer Barefield, Jr., of Brooklyn, in a colorful Plymouth Congregational Church setting of green and white pines, red poinsettias and white candelabra. No less than 32 persons, including 16 bridesmaids in identical white net gowns, red velvet jackets with matching bonnets and white muffs decorated with red poinsettias, participated in the ceremony before 900 stiffly-dressed guests.

The Bell-Barefield nuptials were the most elaborate of Detroit's social season. Tradition enveloped the ceremony: the bride's broad gold wedding ring was an heirloom first worn by the groom's grandmother in 1881; the gown was a gift from the bride's sister, Mrs. Iris Cox, who wore it when she married four years ago.

But for all the extravagant pomp and ceremony (including a round of exhausting showers, parties and formal dinners before going to the church), the newlyweds wound up like most couples who take marital vows today—facing a housing shortage. They had to store most of their lovely gifts and crowd the essentials of life for two people into a small one-room apartment in Jamaica, Long Island.





... and back again?

ASIDE from finding a home, most young married people today face other hazards to living happily ever after. Statistics show that one out of three couples now are winding up in the divorce courts. The gentlemen in the know warn that the most dangerous hours for happy marriage are before breakfast, when husbands are most grumpy . . . and the same is true of wives. No less than 240 marital battles are in the offing for the average couple, say the men who keep tab on the lack of connubial bliss.

Alarming as it may seem, no less than one out of every five married persons feel they've chosen the wrong partner at the altar and would decide differently if given another chance. One out of three women regret marrying early, wish they had waited until they were older. The British situation is even more startling. A study there found only 7 out of every 100 women considered their husbands satisfactory lovers.

Biggest reason for war in the household is money, although, when the case gets to the divorce courts, cruelty and desertion lead all other 24 grounds for legal separation. In-laws top all other reasons for anger after wedlock. There's only once chance in 40 that you'll get along with your mother-in-law if she's alive and kicking. A woman's best bet for a peaceful home life is getting married between 30 and 34. Your chances of staying with your husband are worst if you drag him to the altar before you're 24. Most perilous years are the third, fourth and fifth years of marriage.

After that, the odds are you'll wind up a widow anyway. The average wife outlives her husband by 4½ years.



Ivory satin and net wedding gown is finally arranged and bride-to-be Dorris Bell rushes down the stairs of Bell mansion to be whisked to church scene of ceremony. Honor of helping her put last-minute touches on gown and veil in upstairs boudoir of Bell home went to Mrs. Beatrice Roberts (above left), a longtime friend.



Wedding vows are repeated after the Rev. Horace A. White in fashionable Plymouth Congregational Church. Bride sobbed softly as ceremony reached halfway mark.

Many women in the audience echoed sobs. Aside from 16 bridesmaids, there were eight ushers, the best man, matron of honor, flower girl and ringbearer at the altar.



In palatial ballroom of downtown Labor Temple, wedding party lines up to greet 500 reception guests. Bride remained fresh and cool during two hours of bowing and hand-shaking, calmly ate ice cream and cake when last guest had passed. At dance later, bride and groom glided across floor unmindful of hundreds of eyes.



Sterling silver salt and pepper shakers on gift-loaded table are examined by newlyweds. Best present, \$1,000 savings bond, came from bride's parents.

Bell family tops on social ladder

IN THE motor metropolis of Detroit, where giants of finance are no rarity, the family of Dr. Haley Bell is on the top rung of both the financial and social ladder.

For Dr. Bell, who built an imposing dental practice in suburban Hamtramck and then added a restaurant and tool and die firm to his interests, his daughter's marriage was an occasion befitting the family's status in the community. The Bells usually hold an annual Christmas dance in downtown Detroit for some 800 relatives and friends but this year the wedding reception replaced the Yuletide event. It was top news in Detroit with a lavish display of fashionable formal wear by the outstanding Negro leaders of Detroit.

The newlyweds spent an abbreviated four-day honeymoon at the local Gotham Hotel and then 27-year-old Dr. Barefield had to return to the New York Cancer Institute where he is on the resident staff.



Thousands of dollars in gifts lined walls in Bell mansion after the wedding, were viewed by relatives who came to open house on day after ceremony. Most of the expensive presents were stored by the couple because the housing shortage left them with only a one-room apartment in Jamaica, Long Island.

date with
a dish



Judge Herman Moore admires a plateful of *arroz con pollo*, a dish which reflects the Spanish influence on cooking in the Virgin Islands. Most foods are done over oil and charcoal, since there is no natural gas.

PEPPER AND SPICES FROM THE ISLANDS

By Freda DeKnight

THE VIRGIN ISLANDS, scattered like three dots of pepper on the map of the Caribbean, can't get enough of the peppery sauces, garlicky meat pies and spicy fish dishes which often hotly betray the Spanish influence of neighboring Puerto Rican chefs.

Such a pungent treat is *arroz con pollo*, a one-dish wonder which the islands' Federal Judge Herman Moore loves even more than his fine cigars and intensive golfing. With it a leafy lettuce salad, French bread, coffee and *flan* (a Virgin Islands brandy-custard), please the judicial gourmet's palate.

Arroz con pollo (translated—rice with chicken, Spanish style), is neither as complex nor as expensive as it looks. The direction, "soak in lime juice," for example, does not require a bowlful of juice, as one V. I. bride thought; one lime should be sufficient to rub a three or four pound chicken, which this recipe requires.

Remember one thing: do not remove the

cover from the chicken-rice mixture until it has steamed for at least 20 minutes. Peeking will release much steam necessary for the chicken's tenderizing.

Flan, the islands' favorite dessert, requires:

1 3/4 cup sugar	1 tsp. vanilla
3 egg whites	1 tsp. lemon juice
6 egg yolks	A pinch of salt
2 13-oz. cans evaporated milk	Dash of nutmeg

The first step is the touchiest—melting one cup of sugar in a deep baking dish or loaf cake pan over a low flame, stirring constantly, until golden. This accomplished, remove sugar from fire, and tilt pan from side to side until all sides are coated. Let cool. Meanwhile, beat eggs together, and add remaining sugar. Beat again, add milk and flavoring, and pour into the sugar-coated pan. Cover custard, and place in a larger pan containing 1 1/2 inches of water. Bake 1 hour at 350 degrees. Turn out while hot. Pour brandy over *Flan* and serve burning, if desired. Serves 6 to 8.

ARROZ CON POLLO



1 Cut frying chicken into small pieces. Soak 2 hours or overnight in lime juice. Salt and pepper. Fry in 1/2 cup of oil until brown and remove from pan.



2 Add uncooked, unwashed rice to oil in pan. Stir frequently. When golden, add 1/2 cup each chopped onion, celery and green pepper, 2 tbsp. chopped parsley, 1/2 tsp. each thyme, sage and rosemary, 1 cup of tomato sauce or puree, 1 clove garlic minced and 2 cups boiling water.



3 Add chicken, cover tightly and let simmer for 20 to 30 minutes on slow fire. When chicken is tender and rice well done, remove from fire. Place rice in center of platter and arrange chicken around rice. Garnish with 1 can green peas and 1 small jar stuffed olives which have been preheated with butter, salt and pepper. Serve hot.

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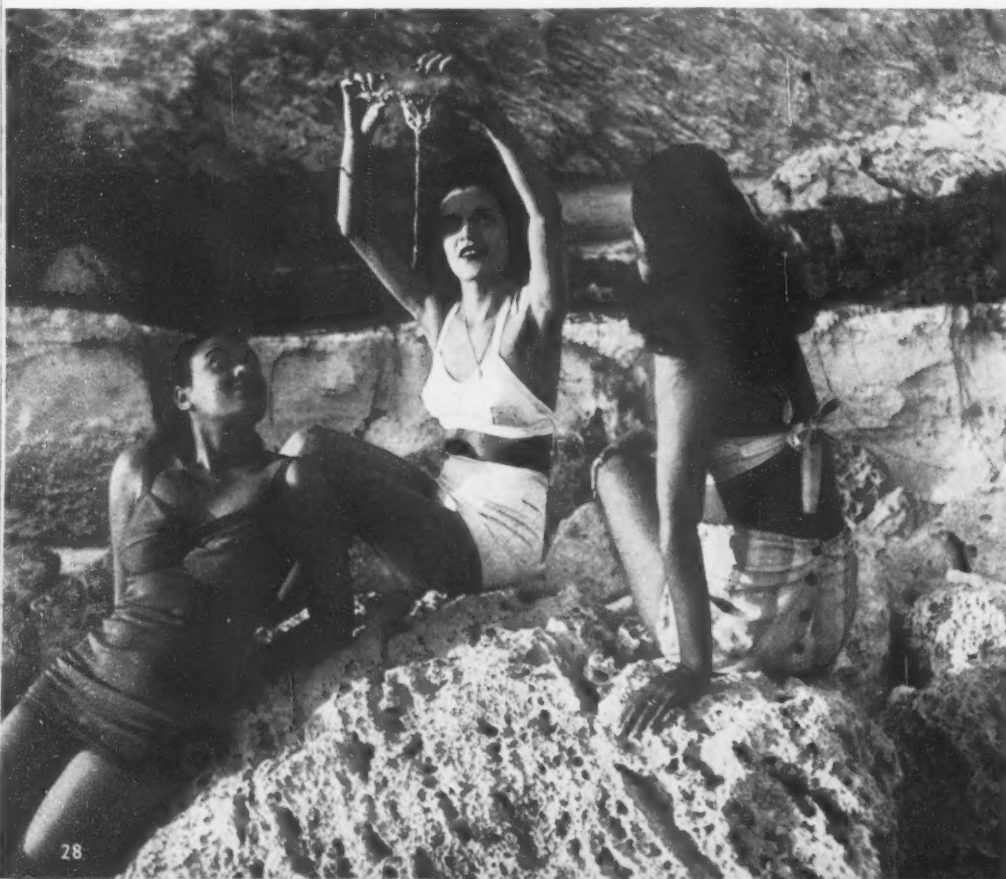
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Brief, diaper-type swim suit of flowered jersey (above) is perfect for water wear. Muriel Ratteray sports model (\$11) that ties on tummy. With two other bonny Bermudians she badgers a translucent, ballooning jellyfish (below) on Wale Bay's rocks. Her sports white lastex runs to \$9. Emily Wilson (left) wears Catalina's clinging, barebacked American Beauty jersey (\$10) and Betty Trott is buttoned into Brilliant's pastel-striped chambray (\$6).



BERMUDA PRESENTS

FASHION SCOUTS who specialize in draping U. S. mermaids keep style-wise eyes on the beaches of Bermuda, because the "native girls" take their swimming seriously, and not merely as an excuse for decorative lounging under a beach umbrella. Growing up in the seaside tradition has given Bermudians a sure taste in buying beautiful, sturdy, well-cut bathing suits. And the colors hold their own against vibrant scenery like pastel houses, clear green bays, coral beaches, purple rocks.

When U. S. tourists (source of 85 per cent of Bermuda's income) unpack fussy, breathlessly tight sportswear, Bermudians make bets on how soon the fashion-plate Americans will run to a local shop for the well-cut shorts, chambrays and cashmeres for which Bermuda is famous. The bathing suits they buy likely are USA-made; indeed, most of the world's beachwear now comes from Florida and California designers. But they are selected for the tasteful fabric, fine lines and wave-worthy workmanship which Bermuda loves.



Play togs are donned by Muriel while clowning in an old victoria on the waterfront. Her black pedal-pushers and chartreuse shirt are cotton gabardine.

Biking demands shorts, in flannel or linen. Old sailor's money belt secures Muriel's dolman-sleeved green linen; Southern-senator shirt is demure down to Emily's bare midriff.



1947 BEACH PREVUE

As an example of what 1947 beach lovelies will wear this summer from Atlantic City to Santa Monica, three Bermuda girls (Emily Wilson, of oleander-laden Warwick; Betty Trott, from bay-splashed St. Georges; and peninsular Pembroke's Muriel Ratteray) chose the suits on these pages.

The red jersey, white lastex and black corded silk exemplify the trio's unchanging fondness for classics. The only additions to last year's styles which the threesome really applaud are: 1. The use of eyelet-embroidered cotton, usually a dressy-frock fabric, for beach wear; 2. Short matching beachcoats; 3. Drape-around print skirts, which transform jersey swim suits into sleek cocktail gowns.

With urging they donned a few departures from classic styles, found: 1. The rumba-ruffled panties cut down water speed; 2. Wired-bra strapless affairs tend to zoom waistward when slapped by big waves; 3. Diaper-cut panties give wonderful leg-freedom, but are unkind to fleshy hips.



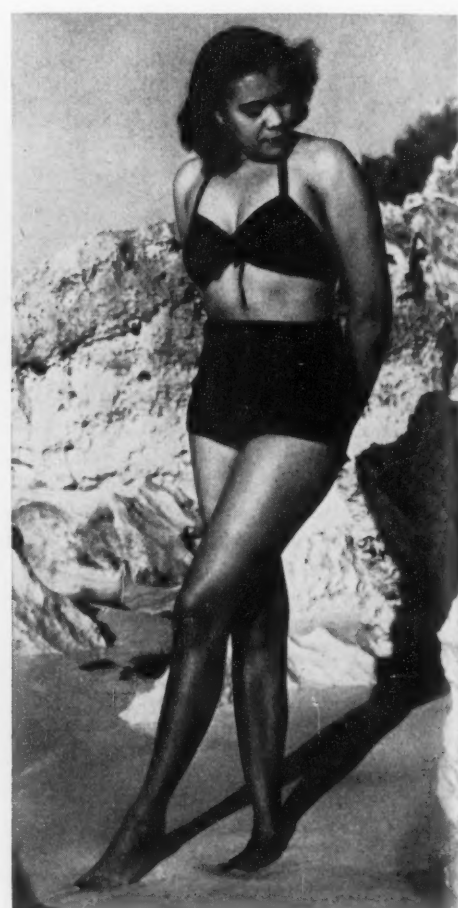
Beruffled, air-conditioned cotton eyelet suit and a jug of lemonade keep Emily as cool as fishnets behind her at Sinky Bay, Southhampton. Cost: \$9.50.



Nylon rumba-ruffles in intense royal blue make Muriel a standout against Coral Beach's deep pink sand. A Good Housekeeping suit, it sells for \$12.50. Emily's princess-lined emerald seersucker print is strapless, lined with white silk jersey, has a wired bra, back-zipper and comes to \$18.50.



Lastex, most-missed fabric of war years, and now happily returned to the seaside scene is sported by Muriel, high and dry in a beached rowboat. Despite conservative halter and half skirt, this Brilliant classic accentuates bulges, is good only for firm young figures. Cost is \$9.



Shirring softens the front of Emily's rich-looking black corded silk trunks. Halter's draw-string regulates oomph. Designed by Brilliant, its price tag reads \$9.

'TRIAL BY FIRE'

Priest writes play to wage war against sin of racism

TO A youthful Jesuit priest in Los Angeles, the Rev. George H. Dunne, the sin of racism is one of the greatest threats to Christianity in America. Instead of merely condemning sin in general as do so many clerics, Father Dunne is a courageous 20th Century crusader who spends long hours battling the one sin he sees most endangering the spiritual health of the land—racial hate.

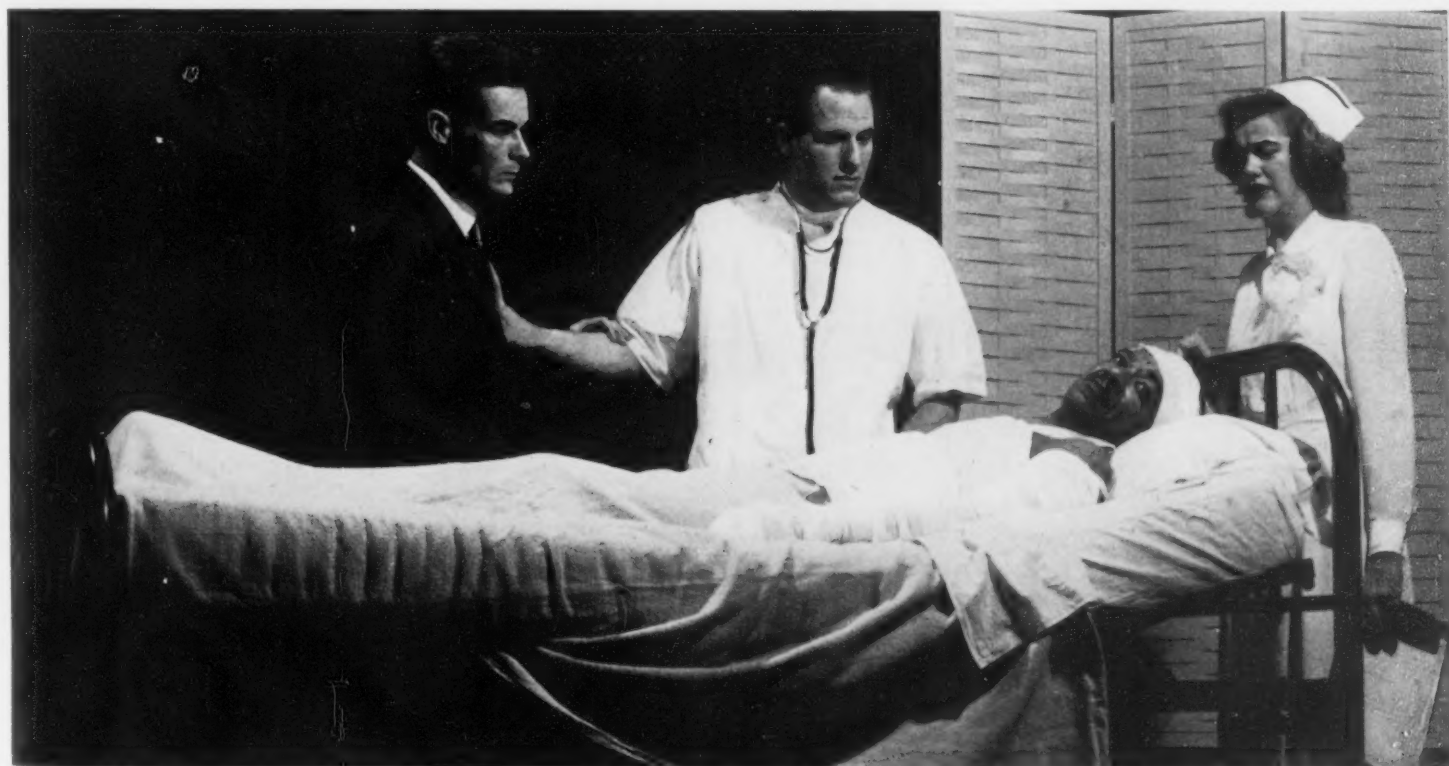
Dramatizing for him the insidious immorality of intolerance is a specific, actual sin—the hushed-up murder of a Negro family, who perished in the vigilante-lit flames of their California home at Christmastime of 1945. The valiant Catholic priest has turned footlights on a stirring play which he wrote himself to illuminate the crime.

Dunne's one-acter has not moved a reluctant FBI or an evasive state district attorney to investigate the Short case. But it has moved audiences to tears of shame and perhaps to an understanding of the difference between true and lip-service Christianity.

Father Dunne in his zeal for justice does not save his hell-fire for non-Catholics. To a priest who urged covenants to keep Negroes out of his parish, Dunne said: "Of course, the Wise Man who was black was welcome in the holy hovel in Bethlehem. But we are a more sophisticated people than good simple Mary and Joseph."



Father George J. Dunne took much of dialogue in *Trial by Fire* verbatim from court records on notorious Short case. Jesuit order to which he belongs dates back to Columbus' era but Dunne's outlook is thoroughly 20th Century. An expert on political science and Soviet history, he teaches at Loyola University in Los Angeles.



High point of *Trial by Fire* is hospital scene where district attorney is badgering Roy Johnson (actually O'Day Short in real case) for statement that explosion in his home was accidental despite previous threats by property owners. He refuses until DA tells him wife and children have perished. Nearly delirious, he okays whitewash.

Continued on Next Page

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1 Family housewarming party finds the Johnson family (on porch) entertaining Ed and Helen Parks, sister and brother-in-law. Roy Johnson has just nailed the last shingle on the house he built on outskirts of Acacia, where he came to escape Jim Crow section of Los Angeles. His is first colored family ever to live there.



2 Happiness is cut short when daughter Carol Ann runs in crying because she has been called "nigger." Father says: "God will be awful mad at those people who call God's colorful people bad names."



3 Settled down in new home, father tells son David to practice piano now that he has freedom of country. "You'll be an artist, with something more to offer the world than 'Cement mixer, putty putty!'"

THE SHORT TRAGEDY was dramatized into a play by Father Dunne at the plea of a nun, a Mother Superior shocked by the diabolic murders and the court's hushed-up sequel. At first Father Dunne, knowing nothing of the drama form or dialogue technique, did not want to grind out a play, and put the sister off. Like most academic men, he preferred to write articles (*Commonweal*, March 1, April 24, 1946).

His piece's intense irony and compassionate insight produced both protests against California's courts and thoughtful discussion among Catholics who would not have tolerated from a lay Catholic such untraditional notions as: "Imagine the Short children actually

playing in the golden streets with the innocents slain by Herod. What will happen to property values? There are no restrictive covenants in Jerusalem the holy city. The social equality in Paradise must be Communist influence. Perhaps what Paradise needs is a Hearst newspaper and an American Legion."

But not enough people had heard the bitter story to satisfy Dunne. Egged on by his own missionary-educator temperament (and the Jesuit aim "not only to seek the salvation and perfection of one's own soul but to labor for the salvation and perfection of one's neighbor"), he unloaded into *Trial By Fire* the facts about the Shorts, whose "crime" was building a home in the never-never land of Fontana.



The real Short children, Carol Ann and Barry, (above) were 6 and 10 when their house exploded on Christmas in 1945, and they burned alive. News of their death really killed father, later trial showed. Sylvan Laurent and Phyllis Pitts (left), who played their parts in *Trial By Fire* bear a remarkable resemblance to the dead children. It was a first performance for each.



4 Deputy sheriff visits house, tells Ed Parks, "Get this, we ain't joining with the lawless element, as you put it, to throw Mr. Johnson out. We're just tipping him off that it might not be healthy for him if he don't get out."

'TRIAL BY FIRE' STIRS L.A. AUDIENCE TO BOOS AND TEARS

FATHER DUNNE'S *Trial By Fire* is the kind of play which everyone in the theater longs to find; a simply-written, honest and meaningful drama in which actors, stagehands and backers believe so deeply that they will work like men inspired.

The inter-racial cast of 24 experienced actors felt the play so vital that they performed without salary. A contribution of \$600 for sets, programs and publicity came from Vincent Harris, a white Marine vet, who volunteered his severance pay. The Los Angeles Catholic Theater Conference showed exceptional courage and clear-headedness in offering to produce *Trial By Fire*, despite a smear campaign by Catholic as well as non-Catholic property owners. Well-circulated attacks calling Dunne "a tool of the Communists subverting the American way of life" did not addle the CTC members, who emptied their \$300 treasury for the play.

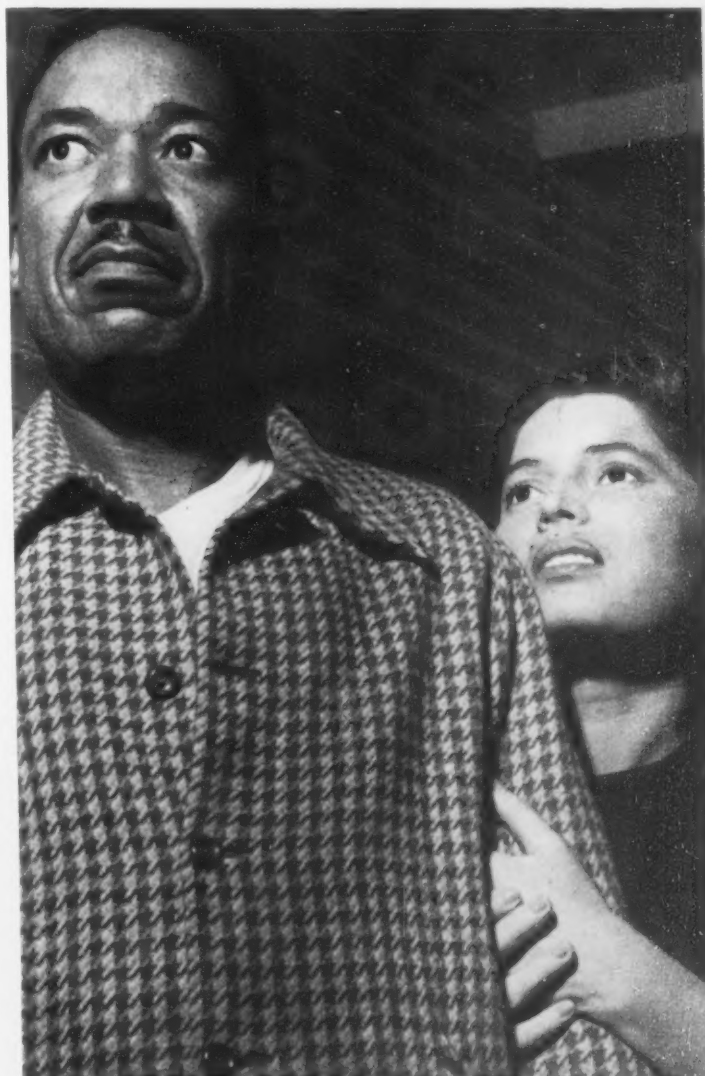
Premiere night found the audience so moved that some actually booed the characterization of the deputy sheriff, and many wept. When the lights went up the audience of eight hundred people stamped and shouted "Author, Author!" for the cleric who single-handedly had melted the "iron curtain" from San Bernardino County's farcical legal justice and "the American way of life" as lived in Fontana's orange groves. Five minutes of shouting brought Father Dunne to the stage, but not to make a curtain speech of pious generalities on the sin of racism. Instead, he begged the audience to give their stirred-up consciences real meaning by voting "Yes" in the California FEPC drive, which was then drawing to a close.

A reviewer said, "A thing that every producer prays for happened . . . it was the electrifying spectacle of the audience rising from their seats to blurt out things to the characters."

One weeping woman waited in the wings after the curtain speech, confessed that *Trial By Fire* had made her hotly ashamed of a restrictive covenant pact which she had been circulating. The next day she stumped her neighborhood in reverse, persuaded the other signers to change their minds, and tore up the pact.



5 Warning from real estater telling Johnson to move is rejected: "I'm an American citizen. This is my home. I'm not selling." He marvels, "The same people who let pigs sleep in their back yards won't let a Negro live on their side of town."



6 Determined to stay, Roy Johnson and wife Rita are ready to face whatever comes. "What are we, lepers?" says Roy. "Must we spend our lives running away, hunting for a cave to crawl into?" Shortly afterward a blast shatters their home.



7 District Attorney sarcastically questions Helen Parks, who insists the Johnsons were murdered. He silences her by refusing to discuss or investigate threats of murder.



8 Flagrant hearings are protested by brother-in-law Ed Parks, who also tries to tell of threats so DA can trace their link to the fire. DA: "You are not here to tell me my business."



9 Nearest neighbor to Johnsons tells of seeing "flames everywhere; even balls of fire in the grass." "They were nice, educated people and minded their business better than lots."



10 Frightened subservient head of Negro Chamber of Commerce "yassuhs" DA's inferences that Negroes love their segregated sector, have never been threatened, will not be if they "behave." DA insists "outsiders trying to make trouble" seek to make the Johnson explosion seem premeditated.

HALF the dialogue of Father Dunne's play was lifted verbatim from the inquest stenographer's notes. The D. A.'s sarcastic, carefully-worded refusals to hear testimony on four threatened murders needed no dramatization to make a villainous characterization; indeed, each court scene was a slap for those who believe "equal justice under law" prevails.

The audience could not help criticize this diseased "justice" rather than the play's admitted defects. For they participated in the case from the D. A.'s opening words, "Ladies and gentlemen of the jury," addressed to them across the footlights.

The 90-minute stage documentary had no intermission in which the audience could cool consciences with fresh air, cigarettes or lemonade. From the time the Johnsons build their dream-house up to the casuistic verdict, "Death from accidental origin," a hot spotlight bored into the audience's prejudices. They had to think the trial through, and the conclusion was inescapable.

The play employs two stages, which alternately "black out." On one the coroner's investigation proceeds; on the other appear flash-backs of the real events before the little house tragically explodes.



11 Second neighbor, angry at high-handed way trial is conducted, tells DA, "Maybe it's time you stopped asking silly questions and began looking for a few answers."



12 Arson expert testifies that explosion could not have been from Johnson's lamp, which he found unexploded. Earth under house was soaked in kerosene, house filled with inflammable vapor.

'TEAR AWAY THE ROSES ...THIS IS A CESSPOOL'

WELL-READ Father George H. Dunne, whose play lambasts a law court scandal, himself planned to be an attorney. He studied law at Los Angeles' Loyola University, where he now teaches political science, until deciding to enter the Jesuit Order.

Dunne never met O'Day, Helen, Barry or Carol Ann Short. Two months after the fire he learned how they died from Mrs. Short's sister and from his own furious examination of the court records. He undertook a nationwide expose of the Short case at the assured danger of angering property-owners, the American Legion, legal authorities, and the Hearst papers, all of whom his articles mentioned. That he did this without ever knowing the Shorts is a good index to the kind of brass-tacks Christian he is.

A stretch of teaching Soviet history and political science in his birthplace's St. Louis University preceded his current assignment, and he tangled with evasive Christianity just as determinedly in Missouri as he has in California. With Father Heithaus, a Jesuit teacher of anthropology, he fought for the admission to the Catholic university of colored students. (At the time men of Protestant, Jewish, Mormon, Brahmin, Buddhist and Mohammedan faiths were welcomed, along with pagans and atheists, but no colored Catholic could enter the university.) The team of the two priests conquered that barrier in 1945, but Jim Crow soon popped up on another campus issue. Both battling Jesuits were whisked away to other teaching assignments.

No matter how many go-slow Catholic officials look with horror on Dunne's equality-now tactics, they cannot deny that the Pope is on his side. He often quotes Pope Pius' "Negroes have equal rights in the church and must know they have equal rights" to "Christian cannibals"—Dunne's name for priests who feel they must accept Dixie's Jim Crow pattern.

Smug, everything's-rosy Americans who refuse even to admit that racial injustice exists gripe him most of all. His favorite analogy is likening the U. S. situation to a polite garden-party held on a lawn over a cesspool—"a cesspool which is seeping into the cellar and undermining the foundations of the house. All I do is tear away the roses—and say—this is a cesspool!"

Dunne, 41, has been writing since law-school days, when he earned tuition by editing a Los Angeles neighborhood paper. He is ashamed to recall that he championed and editorially helped win a restrictive covenant case in the community, all for the cause of boosted circulation.

Like most Americans, he used to accept racism as part of the natural order. Only when he saw a mixed group of children frolicking in Spokane, Washington, did he realize how false are barriers imposed by the adult world. The children were Scandinavian, Negro, Mexican, Italian and Jewish, and all exhibited that spontaneous unity which since that day has been the dominant theme of all Dunne's preaching, writing and lecturing.

Unfortunately, he cannot spend all of his energy on straightening out well-meaning but racially ignorant folk. Big-money property owners with an imagined stake in preserving restrictive covenants have fallen back on violent red-baiting, which has influenced Dunne's higher-ups to muzzle him. A typically ludicrous and frustrating incident occurred when a big Paramount director yelled that in speaking at a Palestine rally, Dunne would become "a tool of the Communists." The priest, forbidden to speak, exploded, "What's the difference what the Communists think? We believe in a Jewish-Arab state, don't we?"

Now a permanent short-rein has been put on Dunne. He cannot make any speeches until the full text (up to now he has never written his speeches), a list of fellow-speakers and an outline of his sponsors have been submitted to and okayed by his bishop.

His insistence that Catholics should devote their lung-power to being outspoken on American sore spots instead of upbraiding outspoken Communists, plus his alienation of reactionaries in general, are working against him. Actor Howard da Silva recently was told, "This time next year you'll be sending postcards to Father Dunne." Presumably Dunne will be shipped to China as a missionary.

In his study Father Dunne spends long hours with his books and music. He studied theology in China four years, speaks fluent Mandarin.





Coronet braid encircles model Dorothy Dorneldi's high-piled curls, serves to detract from broad jaw. V-decolletage helps elongate this line. Concealment of place where false braid meets real upsweep is easy with large, loose curls.



Chignon gives long line to hair of the Rose-Meta cosmetologist. Her own hair, swept back smoothly from center part, is attached by bobby pins to veiling around chignon. Her square jaw needs hairstyle with illusion of length.

HAIR ATTACHMENTS

Four million Negro women use average of two cranial falsies each year

FASHIONABLE belles of grandmother's day slyly crammed their crowning glories with rats, puffs, switches, bangs and beau-catchers. Gentlemen suffering behind these human Easter-baskets in the nickelodeon movies longed to revamp the old hat plea to "Ladies will please remove their hair!" and made these tonsorial falsies the subject of jests for years.

Styles have calmed down, but men who think today's shiny top-knots the real thing are often happily deluded. 1947 women scrimp pin money for ersatz glamour as did their grannies, and today keep some 25 mail-order houses hopping to fill their needs.

The newest fashions in hair attachments began catching on among Negro women several years before Pearl Harbor shut the door on the prospering Chinese hair market. Dur-

ing the war years, no hair imports were coming through save from India but today the market is flooded and a genuine boom in freshly-styled wigs and pompadours is in full swing.

As many as four million Negro women buy an average of two attachments a year, some wig industry spokesmen claim. Two biggest firms in the business are Howard Wig Company and Bell & Hudgins Company, both located in Harlem and both claiming to be "the biggest" in the field.

Howard has been selling real hair doodles since 1909 while Bell & Hudgins is newer in the industry. Preparing the imported hair for market is a complicated process, as the photos on these pages taken in the Howard plant indicate.

Biggest market for both is the southeastern

U. S., with Chicago as its western boundary. But costly pieces like the \$26.95 feather-bob wig find better receptions in the northeast, where a lady's allowance presumably permits more frivolity. Some 90 per cent of the sales are to women with blue-black, brown-black or dark brown locks; the remaining 10 per cent are matched to red, grey, white or platinum samples. These cannot be dyed in quantity like the dark shades, cost more.

In comparing the sample locks of 1919 with some 1947 samples, both leading hair attachments see emerging a new type of Negro hair, "less kinky, more wavy, finer-textured."

With proper combing and shampooing, good attachments last a year. Indeed, the foundation usually wears out before the false hair does.



Raw hair arrives from China, Italy, Czechoslovakia, Sweden and Norway. Chinese girls sell lifetime growth of locks (10" to 3 feet) for few cents.



Twirling on wooden stick after arrival at factory puts fat corkscrew-curls in quarter-ounce packets of hair, which are then easier to wave.



Sterilization of stick-wound bunches of hair requires boiling in water for 20 hours. One-sixth of raw hair is lost in processing.



Acid solution thins or "burns" the hair, as it would certain metals. Process makes hair more natural and pliable. After acid bath of a few minutes, hair is dyed. Many women send in samples of their own hair for matching.



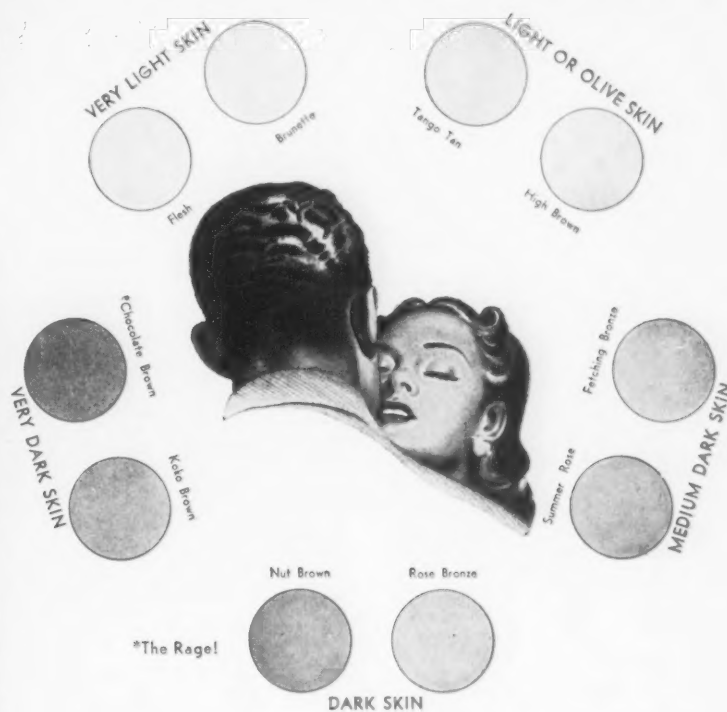
Shampoo in deep soapsuds removes extra dye and acid. Total of a gross of one style, "page-boy," can be produced from 100 pounds of original 133 pounds which remain after combing of raw hair in box arriving from China.



Drying sticks hold wavy hanks to ceiling for three days. Drying time depends on humidity in the air. Combing on long handmade "hackles" (needles) follows, makes waves fall in place.

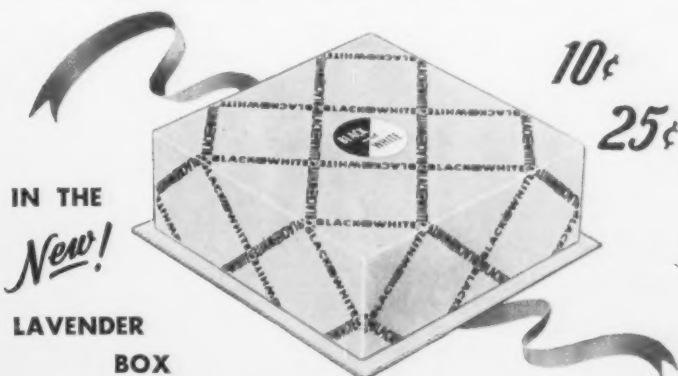
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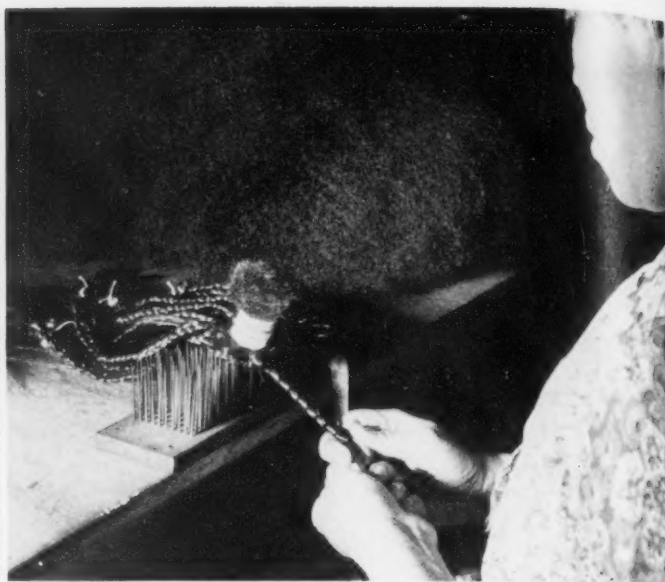
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Weaving eight or ten thin strands into three cotton threads makes one of many layers required for a wig. Howard has sold forty million attachments to a million and a half colored women.



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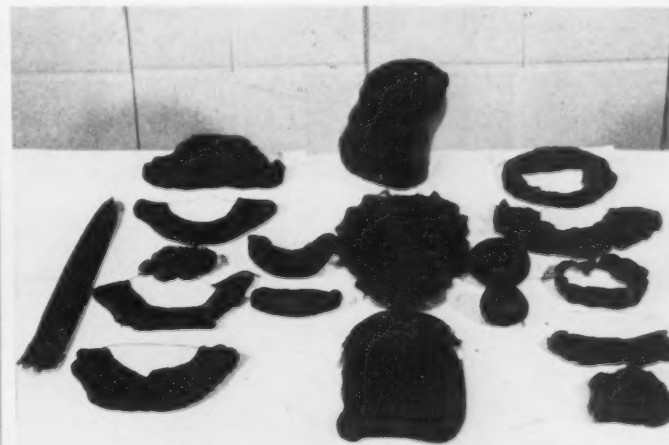
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Good Queen Bess, played by Xavier coed Marion Watts, leads her royal court around the ballroom as page boys bear her long train. The queen chosen by vote of the

MARDI

Pageantry and debutantes at lavish ball

NO OTHER city in America goes so rampantly madcap as does bewitching New Orleans at Mardi Gras time. This year, like every other for the past 114, the Crescent City blew its top on Mardi Gras day at the parades of Kings Rex, Comus and controversial Zulu. Denizens of the colorful Creole city begged presents from floats, ate as much as they could hold, got too much proofed spirits, wore impetuously-chosen, fantastic attire and, best of all, went color blind.

For one wild day, whites and Negroes shoved and pushed in mixed crowds, laughed at and with each other, sang and danced in the streets.

But as much a part of Mardi Gras as the bedlam in the narrow alleys of the French Quarter are the never-ending series of some 50 incredibly-spectacular private balls, which are the stomping grounds of the socially eligible and as difficult to gain entrance to as a White House reception.

Among the colored elite, top-rate events in the carnival social season are the annual affairs thrown by the famous Original Illinois Social and Pleasure Club and its junior offshoot, the Young Men's Illinois Club. Oldest of the carnival clubs (founded in 1895), the two societies annually present New Orleans' debutantes at their Mardi Gras balls and stage a brilliant costumed spectacle for carefully screened guests.



Royal court is presented to 684 guests by YMI president W. T. Meade Grant, Booker T. High instructor. Debs who were ladies-in-waiting are Lois Goufis, Valerie Devoe, Phyllis Charbonnet, Carolyn Gusman, Geraldine Weathers, Clytie Marchand.



Young Men's Illinois Club wore a gown of midnight blue velvet trimmed in gold and silver sequins and carried an orchid-laden rhinestone scepter. Cost: \$250.

DI GRAS

ish ball threaten to dethrone reigning King Zulu

While the Original Illinois Club's affair featured sedate pomp and 17 debs, the YMI Club members boasted that theirs was the most artistic and exclusive ball. The biggest YMI feature was its pageantry presenting plump and pretty 19-year-old coed Marion E. Watts as Good Queen Bess and six other young debutantes.

The YMI ball set the lavish tone of most balls given by Negroes this season and was a refreshing antidote to the annual parade of King Zulu. He was born with a lard-can crown in a woodshed in 1910 and wrathful, socially-conscious Negroes say they are getting ready to send him back.

The Zulu procession, the only Negro parade during Mardi Gras, has a supposedly African theme with grass-skirted, white-mouthed, bushy-haired characters who throw out coconuts for souvenirs to carnival revelers. Dubious honor of being King Zulu is supposed to go to the city's most outstanding business man, who then assumes his throne dressed in leopard skins according to latest jungle fashion notes.

To offset the offensive Zulu, the New Orleans Mardi Gras Association was organized this year, staged a Children's Carnival Party for 10,000 at the Xavier U. and a Charity Ball. By 1948 it hopes to have its own Mardi Gras parade which will dethrone King Zulu.



Out-of-town visitors were numerous at ball. Guests of Mrs. Belmont Haydel (wearing orchid) from Los Angeles and Cincinnati drank toast at bar to their hostess. YMI members were taxed \$20 each to finance ball. Total costs ran over \$1000.

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First waltz with queen is honor reserved for YMI president Grant. Club was founded in 1926, has staged 17 balls. Its members are all carefully picked from the cream of business and professional life and voted on by each member.

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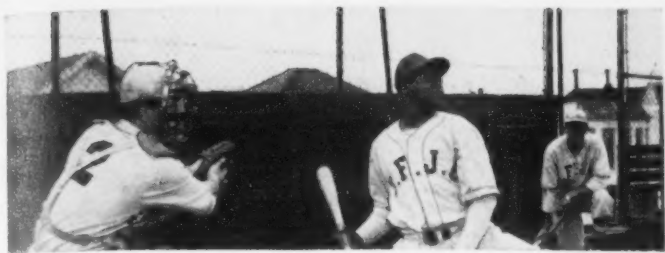
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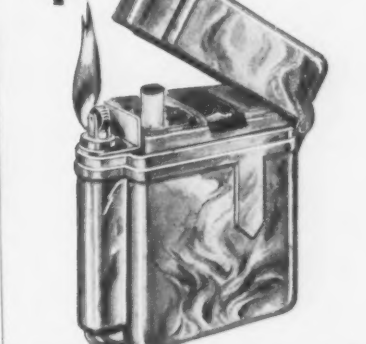
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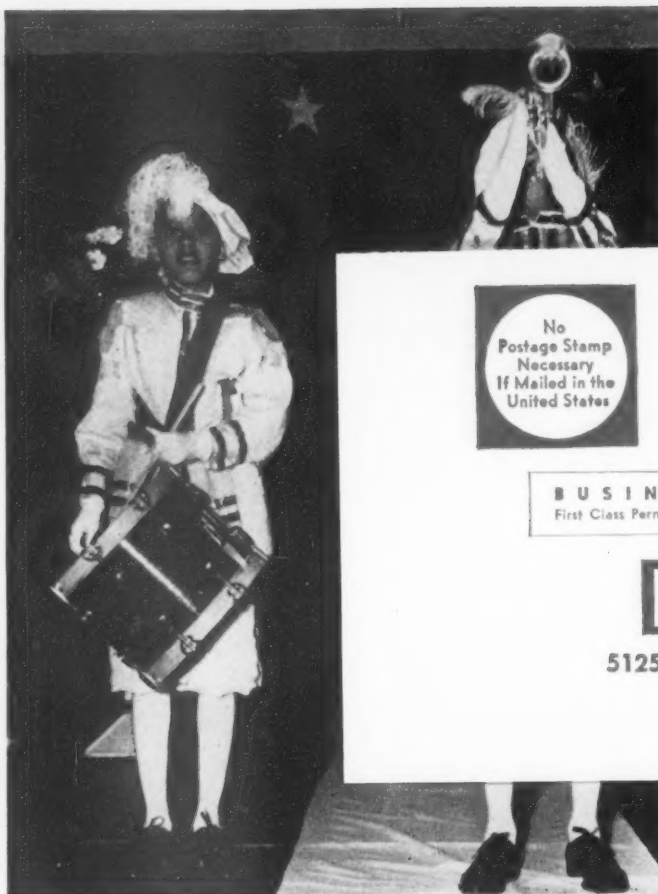
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A demon at the plate, Don Grant goes to bat in a kneeling position. When the ball is pitched, he rises to a normal stance and takes a healthy swing. Because he can remain on his feet for 18 seconds at most, he is allowed a base-runner.

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Crippled Don Grant is college baseball star

SMILING, iron-willed Donald Grant of San Francisco is a victim of infantile paralysis who refused to be victimized.

Ambitious to be a professional baseball player ever since 6 when he was the mascot of the local Mission Reds, Grant was stricken by polio when he was 12 and permanently crippled. His playing days were over—at least, so his friends thought when they saw him bed-ridden for months and then watched him dragging his spindly legs on crutches in the years that followed.

But they hadn't counted on Don's remarkable courage. Still a cripple able to walk only 12 feet at a time, Grant proved to be a crack baseball and football player at San Francisco Junior College last year. Playing third base in a kneeling position, Don sparked the school's nine through 16 full games to win the Northern California Junior College championship. Even better on the gridiron than on the diamond, he played first string football as a guard for two years. Although he's not in the kickoff because he can't run, he plays 60-minute ball after that.

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Fielding a high fly, Don gets off his knees long enough to get under the ball. His baseball coach was impressed by his "ability to field in position."

COACHES AMAZED BY GRANT'S AGILITY ON DIAMOND, GRID

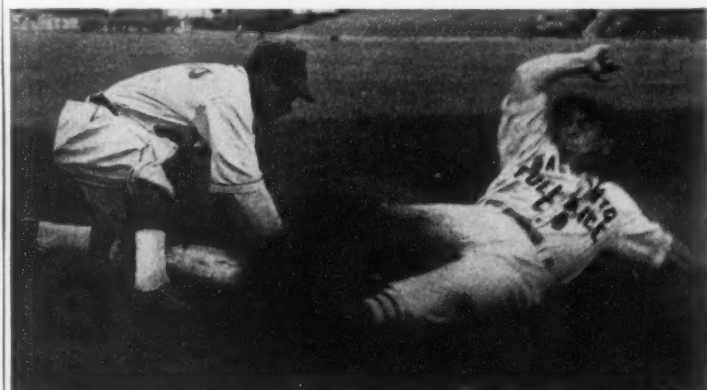
BIGGEST THRILL in Don Grant's life came when S. F. Junior College doctors passed him as fit to play college sports despite his crippled legs. He had no trouble making the varsity baseball and football teams after that. His agility despite his handicap amazes everyone. Baseball coach Lee Eisen says:

"He stops bunts like nobody's business and that's a hard job for anyone. He's a good batter and a clever one, and he's hell on pitchers. They don't slacken up on Don. They have too much respect for his uncanny batting eye."

Football coach Bill Fisher is still impressed by Don's speed. "It's hard to figure out," he says. "He's always downfield during pass plays; how he gets there I don't know. He's certainly one of the best offensive guards we've got . . . not just a good man, but a very valuable one."

Don also spends a lot of time on the basketball court. He plays by dribbling for 10 or 12 feet until he tires, then rests on one knee and passes the ball or shoots. According to basketball coach Tom Wilson, Don is very fast, plays a good average game.

The youth who seven years ago was stricken with polio also goes in for swimming. His mantelpiece at home is jammed with trophies, medals and other awards he has won with his athletic prowess.



Stealing third is taboo when iron-man Grant is at the sack. Aside from playing third, Don is a good catcher. Last year he travelled all over California with team.

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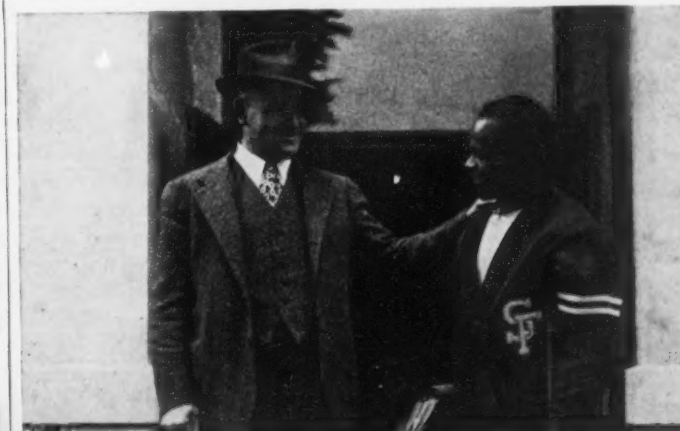
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(LICENSED REAL ESTATE BROKERS)



Playing guard in football, Don was at home on his knees. He throws a mean
block from his crouch-crawl position and he tackles hard.



Basketball for Don is restricted to intramural play but he turns in a good game.
He is able to jump high in the air for ball despite his handicap.



Football coach Bill Fisher insists Don is "even better at football than baseball."
Don is on the bench rarely, usually at the kickoff when runners are needed.

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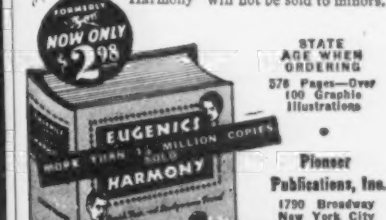
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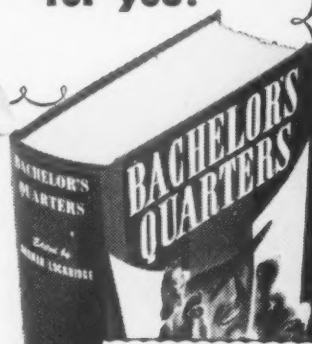
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Graduating from S.F. Junior College, Don exchanges handshakes with president A. J. Cloud. He made a B average, still found time to indulge in his hobbies—painting and playing the drums. He was also member of college executive council.

INVALID GRANT FOUGHT HARD TO GET BACK ON LEGS AGAIN

NATIONALLY-FAMOUS Spike Hennessey, Joe DeMaggio's teacher, took a liking to Don Grant while he was a mascot of a local bush league team and schooled him in baseball fundamentals. But after polio hit him one afternoon while he was selling newspapers at San Francisco's Ferry Building, Don was a total invalid and evidently through with baseball.

But Don fought against being bed-ridden. He taught himself to crawl on his hands and knees. Inside of a year, he had trained himself to pull up to a standing position for a few seconds at a time. Learning to walk was painful but slowly Don learned to use a crutch. He forced himself to exercise but he did not have the strength to keep it up long.

"One of the sights that used to break my heart," recalls Don's widowed mother, "was to see Donald in those days, sitting at the window with his eyes full of tears, watching the other children playing in the street."

Soon Don discovered that while his knee movements were very weak, his hip action was good as ever. He announced to his family one day that he wanted a bicycle. They tried to forget the idea until Don demonstrated with a friend's bike that he could ride. Don had a way of getting around again and soon was haunting neighborhood sand lots.

One day Don asked a friend to throw a ball to him and he made his second big discovery: he could still catch. He hurried home, cut a pair of knee pads out of an old rubber tire and was in the ball game before long. When Don's playmates found that he knew the fine points of the game, he became head trainer of the sand lot outfit. Before long, the diamond-canny lad organized, managed and third-based the Class B softball team which slugged its way to the Fisco city crown.

When he enrolled at S.F. Junior College, he was the only Negro on the varsity baseball and football teams.



Lie detector built by Midway students is used to demonstrate electronics. Detector goes wild when receptionist Marie Cowan purposely lies in answer to instructor Charles Lee's questions. Students build own radios in school. As Ezell Coleman holds earphones, Quentin Hobson (below) listens proudly to his screeching breadboard set.

TELEVISION SCHOOL

Vets find Chicago institute a scholastic Shangri-La

A RMY POLLS showed that four out of every ten Negro troops wanted to use the GI Bill for education, come peacetime. Peacetime has come, but overcrowded schools, color bars and insufficient school background have stymied many vets who sought a scholastic Shangri-La.

A school that not only is not overcrowded, but interracial and with no entrance requirements other than desire to learn, is thus somewhat of an oddity in 1947. Such an institution is Chicago's Midway Television Institute, which has enrolled more than 800 would-be radio servicemen, operators and engineers in its 18-months life. Negro-owned with an interracial faculty and student body, Midway was started by President Jerome Morgan, a lanky, freckled ex-Mississippian on a \$1500 loan from the AFL Teachers Union. Today he values buildings and electrical instruments at \$100,000. Midway's radio and electronic equipment, mostly Army-Navy surplus, is the

envy of many older institutions.

Its faculty members can join the staff only after eight years' experience; even then they must undergo a two-week trial period. If their teaching is too wordy or theoretical, out they go. Emphasis is on doing, not talking, a down-to-earth method which pays off in new registrations. Seeing Midway men building one-tube radios and making money on radio repair after four months, students at nearby Illinois Tech and American Television often transfer from alma maters where freshmen are restricted to blackboard doodles.

Employers clamor for Midway men with the ten-month radio servicing course: when the January graduating class was listed in a morning paper, six men had jobs assured before the evening ceremonies. Morgan expects that those taking the second ten months of engineering, which includes radar and television, will be even more sought-after.

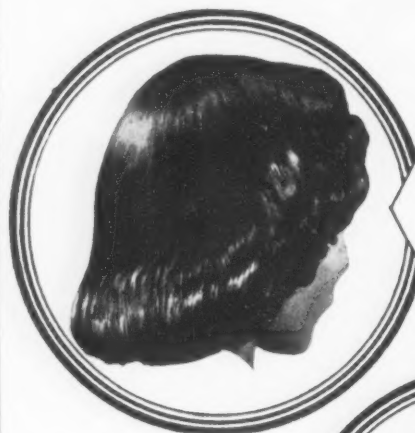


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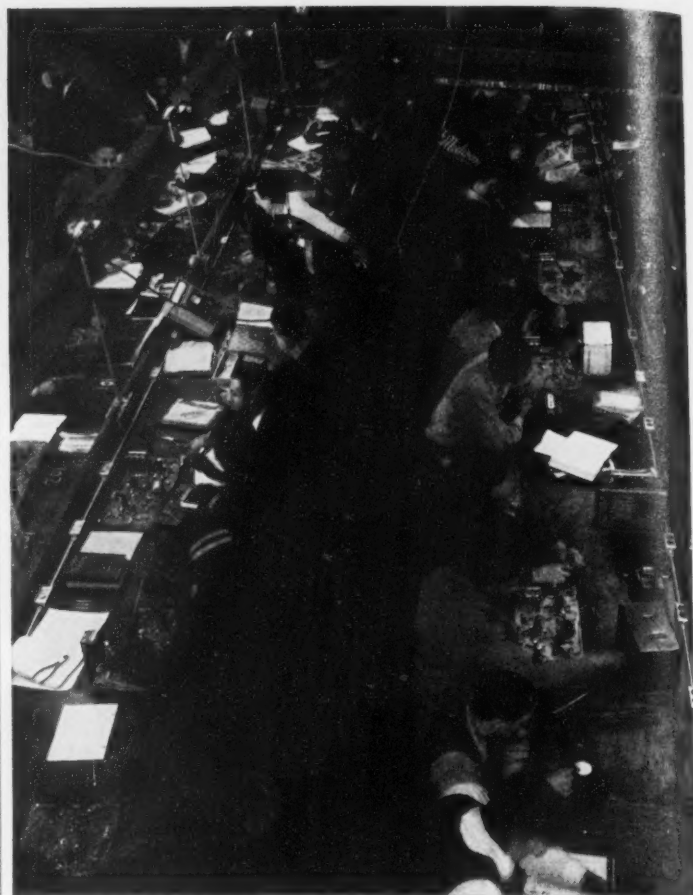
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Workshop, once an auto salesroom, is Midway pulse-spot. All lectures are tied in with shopwork; radios made there are taken to classrooms for discussion. Students range from 19 to 55. Men can make \$50 radios for \$20.

MIDWAY NIXES BIG-WORD EDUCATION TECHNIQUES

IN FOUNDING Midway, its four owners knew this: only new schools with democratic, elastic requirements could keep the GI Bill's golden manna (\$500,000,000 yearly for Negro vets' tuition) from slipping down the drain, taking with it the ex-GIs' one free chance for mass self-improvement.

Thus the institute asked only that applicants show aptitude, mentioned color, sex, and completion of earlier schooling not at all. Special Midway tutors brought grammar-school and high-school math, spelling and reading up to par. Today, as a result, some Midway prodigies are men with but ten years of formal education, and much of it the scanty Dixie brand at that.

Forced by poverty or educational dead-ends to leave school in their early teens, these seasoned doughboys could not have entered most other Veterans Administration-endorsed schools without first finishing up at their home town high schools.

Many a VA psychiatrist is grateful to Midway. Vets who groan, "I'd like to try radio but I don't have a mathematical mind" or "I'm too clumsy" or "too old" straighten up at Midway. Students build the first of their hundred radio projects right away, for Midway believes that one project made by a man's own hand is worth ten textbooks or homecoming parties to achieve quick, confident "readjustment."

Most unique Midway feature is the weekly session in which 21 instructors painfully unlearn their Engineering College or Signal Corps heritage: Big-Words-and-Complex-Diagram teaching methods. All year they trade problems, simplify lectures, cut overlapping, and work on their cardinal rule, *Relate everything to the shop*. Finding demonstrations far more memorable than talks, they concentrate on planning educational movies and field trips: to Hallicrafter, Inc., Television Station WBKB, or radar exhibits.

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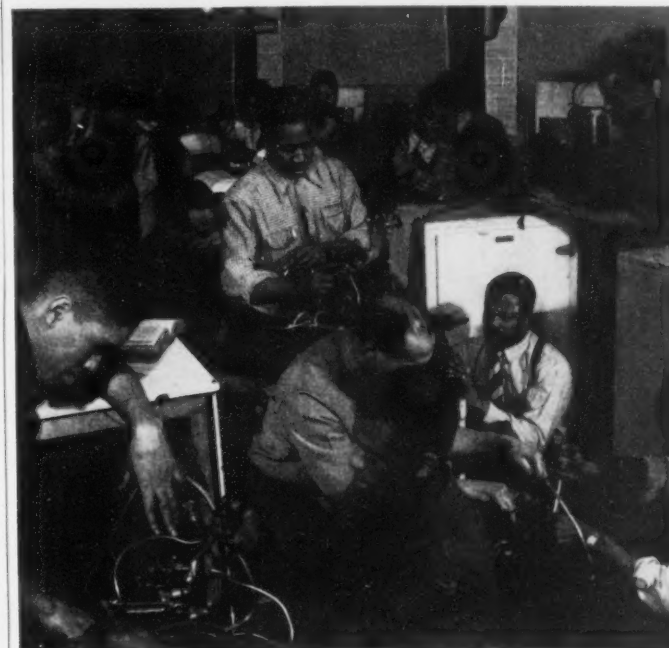
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45-second hot dog, cooked electronically on coils, is stunt to delight visiting Scouts Christopher Cole (left) and Edward Higgins. Ex-Navy radioman Matthew Webb (right) operates Midway's station W9CQF, and teaches radio.



Refrigerator servicing class is in unpretentious annex, an ex-barbershop. School has three shifts, for convenience of students with outside jobs. GI Bill pays \$500 tuition for 90% of present 650 students, who come from all over U.S.



Record cutting is taught Ruben Holmes, 3264th Quartermaster vet, by Midway Treasurer Herbert Dewberry. Hillard Brown, ex-Ellington drummer, waxes trumpet technique. Midway records stage shows, weddings, party skits.

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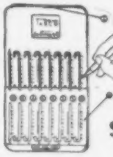
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President Jerome Morgan (right) works with instructor Seymour Flansberg on a high frequency sweep generator, used in aligning television receivers.

SCHOOL HOPES TO OPEN OWN TELEVISION STATION

MIDWAY President Jerome Morgan, inactive AME minister, self-taught electronics expert and inventor, thinks his work at last combines interracialism, practical Christianity, teaching and radio, four lifetime interests.

Midway's first white students were a Jewish vet from Florida and his cousin. Next was a haughty youngster who announced he "came to test Midway for two weeks." Smothering a smile, Morgan let him borrow projects at night, generally softened the fall the vet's pride soon took. White seamen are taking code there to get radiomen's ratings in the Merchant Marine. Midway's future plans include:

1. Application to operate a television station featuring interracial talents. \$300,000 is required for equipment.
2. Operation of a commercial radio and television repair service.
3. Opening a distribution center for Emerson radio-FM-television.
4. Manufacture of Midway-invented television equipment and test-receivers.



Final course touches courtesy, billing, cost estimates. 1918 vet Oscar Brown (center) teaches. Foursome of Rosa Morgan (foreground), Jerome Morgan, Dewberry and Brown own Midway.

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